



by William Marshall

*Ulrich Middeldorf*

The Landscape  
by R. Payne-Knight  
The Picturesque  
by W. D. Price







A  
REVIEW  
OF  
THE LANDSCAPE,  
*A DIDACTIC POEM:*

ALSO OF  
AN ESSAY  
ON  
THE PICTURESQUE:  
*&c. &c.*

REVIEW

THE NEW YORK

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A  
R E V I E W  
O F  
T H E L A N D S C A P E,  
*A DIDACTIC POEM:*

ALSO OF  
A N E S S A Y  
O N  
T H E P I C T U R E S Q U E:

TOGETHER WITH  
P R A C T I C A L R E M A R K S  
O N  
R U R A L O R N A M E N T.

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BY THE AUTHOR OF  
"PLANTING AND ORNAMENTAL GARDENING;  
A PRACTICAL TREATISE."

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L O N D O N:  
PRINTED FOR G. NICOL, BOOKSELLER TO HIS  
MAJESTY, PALL MALL;  
G. G. AND J. ROBINSON, PATER-NOSTER-ROW;  
AND J. DEBRETT, PICCADILLY.

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1795.



REVIEW  
OF  
THE LANDSCAPE  
AN ESSAY  
ON  
THE PICTURESQUE

PRACTICAL REMARKS  
ON  
RURAL ORNAMENTS

BY THE AUTHOR OF  
PLANTING AND ORNAMENTAL GARDENING

LONDON:  
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MAJESTY, Pall Mall,  
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AND J. DODD, LIVERPOOL.

## ADVERTISEMENT.

**S**HOULD any reader of the following pages ask, Why the Writer of them has expended his time on a subject, unprofitable to many men, while one, which regards every man, lies open before him,---he would reply,---It is his wish to see his country, not only rich, but respectable; not to excel in RURAL ECONOMY, alone, but likewise in RURAL ORNAMENT. Indeed, wherever the latter is introduced, the two are so very intimately connected with each other, as not to be easily separated. The shrubery or kept-ground, alone, is severed from

the farm and park (now generally considered as part of the farm); in every other part of the environs of a house, ORNAMENT and UTILITY become blended, and ought to go hand in hand. AGRICULTURE, it is true, may be carried on without the assistance of ORNAMENTAL GARDENING, ---- and ought to be so carried on, in reclusive situations, but in the immediate neighbourhood of the country residence of a man of fortune, they are inseparable.

Beside, he has been himself both a Writer, and a Practiser, in the Art whose cause he is now espousing. He is, therefore, writing in self-defence; as well as in the defence of every man, who has written or practised in the  
same



same profession ; and, most of all, in defence of the profession itself ; which has been attacked in the most wanton and unwarrantable manner : a circumstance that has urged him to quit a pursuit, in which he was eagerly engaged, to attempt its vindication.

It is proper to be understood, that the Reviewer of these Works has no other knowledge of their Authors, than what is furnished by the Works themselves ; which, considered abstractedly as literary compositions, are entitled to high respect : it would be difficult for him to say, which of them, as such, has the greater share of his approbation ; and equally difficult would it be in him to decide, which of them, as such, is most calculated to give the imposing form of Falshood the fair resemblance of

Truth : a circumstance which, more than any other, determined him to proceed in the analysis of them, and to publish the result of his inquiries ; for there are readers who find it more convenient to judge from dress and outward appearances, than to examine into the rubbish and rottenness which may be hid beneath them ; and, to such readers at least, this Analysis, imperfect as it may be, will have its use.

To this account of the MOTIVES for executing the Review, it may be right to add a remark or two, respecting its EXECUTION. Should a lightness of manner appear through any part of it, the circumstance can only have arisen from the frivolity of the Publications which

which are the subjects of it. If a roughness has occasionally escaped the Writer, it must either have proceeded from the strong recommendation which that quality has received from the Authors of the Poem and Essay before him, or have been caught from the very rough manner in which they have thought fit to handle---“ Brown and “ his Followers.”

Left the Author of these pages should be invidiously ranked among the followers of Mr. Brown, and be held out as a *party*-writer,---especially as he has mentioned his own practice,---he thinks it prudent, indeed requisite, to mention here, that he has no personal acquaintance with any individual



dividual of the profession, and that so far from being a servile admirer of Mr. Brown, he was the first to point out, publicly, the *Imperfections* of that celebrated Artist, and his followers; particularly in their practice of laying out the grounds of villas, or confined places: and whether the Author of the Essay on the Picturesque, seeing the justness of the remark, has extended it, very improperly, to places in general, and the Author of the Landscape has caught it up, as hastily, from the Essayist, might be difficult to ascertain: it is possible that neither of them may have seen it. By transcribing, here, the passage alluded to, Readers will be able to form their own judgment.

Under

Under the title VILLA, in the  
Treatise on "PLANTING and ORNA-  
" MENTAL GARDENING," \* the Au-  
thor has said,---" It is far from being  
" any part of our plan to cavil un-  
" necessarily at Artists, whether living  
" or dead ; we cannot, however, re-  
" frain from expressing a concern  
" for the almost total neglect of the  
" principles here laid down, in the  
" prevailing practice of a late cele-  
" brated Artist, in ornamenting the  
" vicinages of Villas. We mention it  
" the rather, as Mr. BROWN seems to  
" have *set the fashion* ; and we are  
" sorry to find it copied by the infe-  
" rior Artists of the day. Without  
" any regard to uniting the house with  
" the

\* Published, by Doddsley, in 1785.

“ the adjacent country, and indeed;  
 “ seemingly without any regard what-  
 “ ever to the offscape, one invariable  
 “ plan of embellishment prevails;  
 “ namely, that of stripping the fore-  
 “ ground entirely naked, or nearly so,  
 “ and surrounding it with a wavy bor-  
 “ der of shrubs and a gravel walk;  
 “ leaving the area, whether large or  
 “ small, one naked sheet of green sward.  
 “ In small confined spots, this plan  
 “ may be eligible. We dislike those  
 “ bolstered flower-beds which abound  
 “ in the suburbs of the metropolis,  
 “ where the broken-ground sometimes  
 “ exceeds the lawn: nevertheless, to  
 “ our apprehension, a simple border,  
 “ round a large unbroken lawn, only  
 “ serves to show what more is want-  
 “ ed. Simplicity in general is plea-  
 “ sing;



“sing; but even simplicity may be  
“carried to an extreme, so as to con-  
“vey no other idea than that of pover-  
“ty and baldness.” Page 612.

If it should turn out, that the Writer has, himself, been an innocent cause of bringing down obloquy on a profession, which may be said to afford him his only relaxation, he would have an additional stimulus to exert his best abilities in its support; and to endeavour to fix, on rational principles and a firm basis, an art which is capable of giving so much pleasure and amusement to cultivated minds, and which has now, for some length of years, added so greatly to the comforts, and domestic enjoyments, and still more  
highly

highly perhaps to the health, of civilized society, in this country.

It now only remains for him to apologize for the freedoms that may seem to have been taken with a profession, which he never contemplates but with admiration, and whose productions he views with delight. If, in comparing LANDSCAPE PAINTINGS with LIVING SCENERY, he may seem to rank the former beneath their rightful station, the Writers of the Poem and the Essay under consideration are to blame ;---not the Reviewer of them. By the law of war, retaliation is a right. Nevertheless, he thinks it highly requisite to declare, that it is not the profession of Painting he means to treat

treat lightly,---but its echo ; that it is not Professors who are spoken of with suitable disdain,---but their shadows ; that it is not the works of Masters which can merit ridicule,---but the manner in which they are held up to view,





# REVIEW

OF THE

P O E M.

---

## INTRODUCTION.

THE LANDSCAPE appearing to have grown out of the ESSAY ON THE PICTURESK, as will be shown in the Introduction to our Review of that work, much of which, the author of it tells us, was written some years ago ; we \* have thought it right to proceed, in *reviewing* these two productions, agreeably to that circumstance ; as

B

well

\* This *number* is adopted in conformity with what the author has formerly written on the same subject ; as well as to prevent every thing which might bear the resemblance of personality from entering into what he is now writing.

well to trace the rise and progress of ideas, as to oppose, with the flower and unimpaired strength of our forces, the more subtle and powerful assailant. And in *printing*, also, we have paid respect to circumstances; not more to fall in with popular expectation (the Landscape having been the first published), than to get a passing title to our book.

This explanation is given for the two-fold purpose of putting our readers in possession of facts relating to the execution of the work, and of accounting for the disproportion of the two critiques.

The Poem is divided into Three Books, each comprizing somewhat more than four hundred lines.

BOOK

## BOOK I.

THE First Book opens with the general argument or purport of the song :

How best to bid the *verdant* Landscape rise,  
To please the fancy and delight the eyes ;  
Its various parts in harmony to join  
With art clandestine, and conceal'd design ;  
T' adorn, arrange ;—to sep'rate, and select  
With secret skill, and counterfeit neglect ;  
I sing. Line 1 to 7.

If this were not only the Poet's argument, but his general table of contents, our examination of his Poem might here stop : for the art we profess to defend admits of nothing *clandestine* or *counterfeit* ; everything pertaining to it is required to be *real*. In the immediate environs of a habitable house, self-evident realities only are admissible ; appearing either as plain simple facts, detailed confidentially, in some favorite retreat, or as more striking and bolder truths, told openly in the face of day.

Rural ornament,—the embellishment of grounds, environing a magnificent modern building, the principal residence of a man of fortune,—deals not in fraud and deceit, nor

attempts to *conceal* anything, but labour and deformity; as we have formerly shown\*.

This Poet, however, has had the temerity to censure, and in terms the most indecorous, the principles and practice of that art; with whose practice and principles he appears to be equally unacquainted;—

For culture's needful to the happiest soil;  
All art, by labour, slowly is acquired;  
The madman only fancies 'tis inspired.  
The vain rash upstart thinks he can create,  
Ere yet his hand has learn'd to imitate;  
While senseless dash and random flourish try  
The place of skill and "practice" to supply.

Line 100 to 106.

It therefore becomes necessary to proceed in our examination, with scrupulous attention; to keep a sharp look-out after this "vain rash upstart;" and to endeavour, *whenever he touches the ground*, to prevent the mischiefs which his pompous manner and splendid dress might otherwise effect. Of his "dash and random flourishes †," the less notice is required,

\* See Plant. and Orn. Gard. p. 602.

† Let not this mode of attack be deemed unmilitary. A generous warrior thinks it not unfair to have his shafts returned him; nor repines at receiving in his own bosom what he had aimed with all his skill and force at the bosom of another.



quired, as their wings have been clipped --and very neatly ! \*

Having invoked his patron, and *prepared* his reader with a gilded pill ! the Poet enters upon GENERAL PRINCIPLES, in which he includes not only the RURAL ART, but the arts of the SCULPTOR and the PAINTER, to which he might well have added those of the taylor, the milliner, and the mantua-maker (all votaries of taste), whose several arts are more nearly allied to painting, than is the art of Rural ornament. The cap, the coat, and the picture are extemporary productions ; may be finished and fitted on in a few days, a few weeks, or at most a few months ; whereas a place requires a century of time to perfect it.

This trivial difference, perhaps, did not strike the Poet : yet his mind is not insensible to nice distinctions. For what he says of the superior skill of Lysippus the sculptor, in forming his statues,---“ not as men were, “ but as they seemed to be,”---shows his own good sense as well as that of Lysippus, and tells us how capable he is of judging in mat-

B 3

ters

\* See “ A Sketch from the Landscape,” published by Faulder.

ters to which he has duly turned his attention. The sculptor may profit by the hint. The painter wants it not: his whole art consists in showing things, not as they are, but as they seem to be; and the merit of *Lyfippus* should appear to be little more than that of adding a small part of the painter's art to his own.

But how is the principle to be applied in Rural ornament? Can nice hair-breadth distinctions be observed in forming a reality, with living materials, which are ever in a state of progression, during a century, or perhaps, two or three centuries of time; nay, which can never be arrested or fixed with respect to dimensions? For no sooner have they reached their fullest magnitude, than a progressive diminution takes place. One year's growth, or the loss of a single limb, is sufficient to set aside the refined principle of the Poet.—What an unpardonable oversight!

This much as to principle: next as to practice. But before we enter the *APPROACH*, for the Poem is not destitute of method, it will be proper to mention two *ETCHED DRAWINGS*, representations of the same place, laid out in different styles; the one conveying the  
Poet's

Poet's idea of how a place ought to look ; the other intended as a sort of burlesque representation, or caricature of modern English gardening ; for it cannot be a *serious* copy of a real place, *in England*. It has no practicable coach-road to it. The immediate approach takes the house in full front, as if to pass through it, rather than to approach it. It must, therefore, either be *wilful misrepresentation*, or be taken from some place, in the more reclusive parts of the island, where Ladies still Darby-and-Joan it, or pay visits in pattens. It would make our English coachmen stare, and, perchance, bl---st the fool of a fellow who made it ; for how, and be d---'d to him, were they to set down at the hall door.

In the *description* of the modern Approach, the Poet has been guilty of still less pardonable misrepresentation. But this belongs not to us. Be it our's to defend the art itself, and the character of those artists who no longer live to defend their own.

In regard to the Poet's *didactics*, relative to the approach, they are merely such precepts as have been laid down by writers, and followed by all professional men, who have

known anything of the art they professed, for near half a century. The only thing new about them is the poetry, which is frequently admirable, though not always so.

When o'er the level lawn you chance to stray,  
Nature and taste direct the nearest way ;  
But when you traverse rough uneven ground,  
Consult your ease, and you will oft go round :  
The best of rules are those of common use ;  
Affected taste is but refined abuse.

Line 147 to 152.

For as the principle of taste is sense,  
Whate'er is void of meaning gives offence \*.

Line 157 and 158.

To lead, with secret guile, the prying sight  
To where component parts may best unite,  
And form one beauteous, nicely blended whole,  
To charm the eye and captivate the soul.

Line 193 to 196.

But still in careless easy curves proceed,  
Through the rough thicket or the flow'ry mead ;  
Till bursting from some deep-imbower'd shade,  
Some narrow valley or some op'ning glade,  
Well mix'd and blended in the scene, you shew  
The stately mansion rising to the view.  
But mix'd and blended ever let it be,  
A mere component part of what you see.

Line 213 to 220.

Such

\* See The Fancy Approach !!



Such rules, we believe, have ever been observed, at least by Brown\*, and will ever be attended to by such of his followers as are sufficiently acquainted with the art he professed, with so much credit to himself and honor to his country. What follows is unfair, is mere delusive insinuation: no artist, we believe, has ever dismantled a house of its arborescent honors, any farther than to let in a sufficiency of air to render it wholesomely habitable; or to let in views of the surrounding country, in order to make it a more pleasurable habitation: operations which presuppose a place to be over-wooded. It may surprize a poet to tell him, that if a house, through circumstances or a want of taste, has been built on a naked swell, it requires a full century to wood it, so as to “form one beautiful nicely blended whole.” A prevailing error of improvers is to begin with planting tall-growing forest trees, *too near* the house.

What,

\* The same

——— Brown, whose innovating hand  
First dealt thy curses o’er this fertile land.

LANDSCAPE, p. 17.

What, then, can be the meaning of the lines which immediately follow those last quoted ?

For if in solitary pride it stand,  
 'Tis but a lump, encumbering the land,  
 A load of inert matter, cold and dead,  
 Th' excrescence of the lawns that round it spread.

Line 121 to 124.

So much for the *APPROACH* : we now come to the Poet's recipe for making a *Landscape* :

To make the Landscape grateful to the sight,  
 Three points of distance always should unite ;  
 And howsoe'er the view may be confin'd,  
 Three mark'd divisions we shall always find.

Line 227 to 230.

A fit companion, this, for---

Curse on the pedant jargon, that defines  
 Beauty's unbounded forms to given lines !  
 With scorn eternal mark the cautious fool,  
 Who dares not judge till he consults his rule !

Line 79 to 82.

In Landscape painting, as in the drama, there are certain fixed rules, sanctioned by fashion ; and whether they are right or wrong belongs not to this enquiry. Supposing those of Land-  
scape

scape painting to be indispensably necessary to that art, they are altogether inapplicable in Rural ornament. The painter, we believe, *fixes* his “three points of distance” mechanically,---puts his *mark* upon them!---and is careful not to chuse a subject in which he cannot make good the “three marked “divisions” his art requires : he rambles over the face of nature until he finds them ; or supplies them from the store-house of his own imagination. But the rural artist is fixed to a given spot (so far as relates to the environs of the house), and should be thankful for what he can get, whether it happen to afford him one, two, or three distances. The foreground is much within the power of his art, the middle ground he may generally assist, but the farther distances, if he can catch any, are mostly beyond the reach of his controul ; he can seldom touch them with success ; and he must in all cases depend on the atmosphere and the seasons, to *mark his divisions* ! His *chief* business, beyond the limits of the foreground, is to show, to the best advantage, whatever nature and fortuitous circumstances have

Have placed before him : but not by any *general rule* ; for

“ Great Nature scorns controul ; she will not bear  
 “ One beauty foreign to the spot or soil  
 “ She gives thee to adorn : ’tis thine alone  
 “ To mend, not change her features.”——

MASON.

At length, however, we reach some short, pithy, rational directions ; not how to make a Landscape, but how to lay out a place ;

—— lop redundant parts, the coarse refine,  
 Open the crowded, and the scanty join.

Line 259 and 260.

In these operations principally consists the rural art : they are what Brown and his followers have ever been employed in.

What succeeds appears to have been written, merely by way of making the poetry and the fancy drawing correspond with each other : all fancy, *at best* :

But, ah ! in vain :—See yon fantastic band,  
 With charts, pedometers, and rules in hand,  
 Advance triumphant, and alike lay waste  
 The forms of nature, and the works of taste !  
 T’ improve, adorn, and polish they profess ;  
 But shave the goddess, whom they come to dress ;

Level



Level each broken bank and shaggy mound,  
And fashion all to one unvaried round ;  
One even round, that ever gently flows,  
Nor forms abrupt, nor broken colours knows ;  
But, wrapt all o'er in everlasting green \*,  
Makes one dull, vapid, smooth, and tranquil scene.

Line 261 to 272.

Having lost himself on the lawn, and finding his own fancy exhausted, the Poet calls our lustily for Virgil, to *rise*, from the *dead* of course, and come to his assistance ; lest, as we conceive, he should wander into the water, for want of a line of reeds and bushes on the margin, to announce it :—

Arise † great poet, and again deplore  
The fav'rite reeds that deck'd thy Mincius' shore !  
Protect the branches, that in Hæmus shed  
Their grateful shadows o'er thy aching head ;  
Shav'd to the brink, our brooks are taught to flow  
Where no obtruding leaves or branches grow ;

Line 273 to 278.

and, in the drawing, we see the serpentine canal *clean shav'd* !

How

\* See the first line of the Poem.

† Should not this have been *descend* ? Surely, an immortal Poet cannot reasonably be supposed to be *down* among the dead men.

How unlike to this is the Poet's water ! exquisitely intricate, and well nigh hid, in weeds, rough bushes, and fallen trees (quære felled for the purpose ?) a very swamp ! a most admirable nursery of gnats, toads and water rats,—with other creeping and crawling things ; giving to the whole place a dank, filthy, aguish appearance. The bare and bald has certainly the more *wholesome* effect : but neither of them is as it should be : nor either of them accordant with the principles of modern gardening ; as will most fully appear, in the sequel of this Review.

This swamplet of the Poet, seen in the bottom of a reclusé dingle, or caught at the sharp turn of a road, might be in character, and produce a charming effect : in the neglected environs of a ruin it might harmonise with its accompaniment ; but it certainly is not fit to be seen from an inhabited house ; nor proper to be assimilated in the same composition, with any habitation superior to a decoyman's hut.

Whether the place depicted be the Poet's own is left to conjecture. We are, however, given fully to understand that he has a place :  
and,

and, from the following lines, we conceive it to be one of those recluse romantic spots, which, from circumstances, or from fancy, have got the name of Hermitages.

Let me, retired from business, toil, and strife,  
Close amidst books and solitude my life;  
Beneath yon high-brow'd rocks in thickets rove,  
Or, meditating, wander through the grove;  
Or, from the cavern, view the noon-tide beam  
Dance on the rippling of the lucid stream,  
While the wild woodbine dangles o'er my head,  
And various flowers around their fragrance spread;  
Or where, 'midst scatter'd trees, the op'ning glade  
Admits the well-mix'd tints of light and shade;  
And as the day's bright colours fade away,  
Just shows my devious solitary way:  
While thick'ning glooms around are slowly spread,  
And glimmering sun-beams gild the mountain's head:  
Then homeward as I saunt'ring move along,  
The nightingale begins his ev'ning song;  
Chaunting a requiem to departed light,  
That smooths the raven down of sable night.

When morning's orient beams again arise,  
And the day reddens in the eastern skies;  
I hear the cawing rooks salute the dawn,  
High in the oaks which overhang the lawn.

Line 317 to 338.

Yet,

Yet, from the last line, it should seem to be more than a mere Hermitage : perhaps it is something similar to the late poet Shenstone's place—the Leasowes ; a sort of play place for poetic Genii : or may we conceive it to be similar, in style, to the place we have formerly described, under the general character of the ORNAMENTED COTTAGE? \* a species of place, which requires a style of embellishment, as different from that of a SUPERB VILLA, or a MAGNIFICENT RESIDENCE, as the everyday garb of an honest yeoman is from the dress suit of a gentleman.

We hope the Poet takes no merit to himself, upon account of the picturesk scenery, which nature may have scattered with a bountiful hand about his wild place ; or for not having attempted to shave the precipitate sides of his shaggy dell : much less, we trust, does he imagine, excentric as his ideas may be on the subject, that such scenery can be created in more hospitable situations.

## BOOK

\* See Plant. and Orn. Gard. p. 610.



## BOOK II.

HAVING dreamed of naked places, and of bare and bald canals, until his tormented mind grew frantic, the Poet wakes, if a mind in a state of phrenzy can be said to wake, exclaiming—

To heav'n devoutly I've addressed my prayer  
Again the *moss-grown* terraces to *raise*,  
And spread the labyrinth's perplexing maze,  
Replace in even lines the ductile yew,  
And *plant* again the *ancient* avenue.

This we pass, as being intitled only to pity,  
or ridicule \*, and join the Poet in the forest ;

C

where

\* The arch draughtsman, whom we have mentioned, has made admirable sketchings from this raving passage; and has hit it off to a hair, both with his pen and his pencil :

Triumphant —, to give thy name  
A passport to immortal fame,  
What shall the grateful world agree on ?  
*Britain* in store has peerage, pension ;  
*France* might give "honourable mention,"  
Or send thy bones to her *Pantheon*.

Let

where a cool breeze and natural scenery enable him to proceed with due decorum ; until catching, unfortunately, a glimpse of one of Brown's cursed Scotch fir clumps,—a string which never fails when touched to effect a relapse—he breaks out again,—

But ah ! how different is the formal lump  
Which the improver plants, and calls a clump !

Break,

Let *France* be-praise her *Sans-culottes*,  
For gain let statesmen strain their throats,  
Keep coronets for empty noddles—  
Such modern gewgaws we despise,  
To *Greece* we turn our classic eyes—  
*Greece*, *Greece* presents the best of models !

Are not thy well-earn'd glories vaster  
Than those of *Theseus*, *Pollux*, *Castor* ?  
*Herculean* labours yield to thine.  
Then, if the world my voice will list to,  
Each avenue, parterre, and vister,  
Shall shew thy honours all divine,

Thy statue of Colossal size,  
In ductile yew, shall nobly rise  
(Think not thy modesty shall 'scape us) :  
The *God of Gardens* thou shalt stand,  
To fright improvers from the land,  
A huge and terrible *Priapus*.

Break, break, ye nymphs, the fence that guards it  
round!

With browsing cattle all its forms confound!

As chance or fate will have it, let it grow;—

Here spiring high;—there cut, or trampled low.

Line 51 to 56.

Surely, after this flagrant trespass on the rights of long-established practice; of practice certainly as old as the art of planting; some newly discovered method of raising trees without fences might be reasonably expected. But vain were our expectations.—It is enough for a Poet to pull down.

Yet notwithstanding this interdiction against fencing plantations, we are told how a place ought to be wooded. Hence, we may fairly infer, the Poet takes it for granted, that *every place* to be improved abounds with natural wood,—like his own! For, surely, even a wild poet can never imagine that groups—here “spiring high—there cut or trampled low”—are raised with the same facility in nature, that they are on canvas. Perhaps, it has never struck him, that the wild groups of the forest may have taken some centuries to mold them to their present forms. Even

supposing that they could be blown up like glass bottles, would it be right to introduce them under the windows of a splendid room; because they are in character at the door of a forest-side cottage? This part of the Poem is so very absurd, there is no speaking of it with a grave countenance.

The remarks on planting the heads of mountains are frivolous. For the summits of high mountains will not produce wood; but the vallies and furrows of their sides will, and when filled have a picturable effect. The native pines of Scotland grow chiefly in the vallies of the higher mountains; climbing up their sides, never to the summit, and seldom to the tops of the higher ridges; but they convey no idea of "giant limbs" bedizened "with frippery fringe and lace:"—the mere frippery and fringe of a Poet's fancy.

The description of how a Landscape ought to glitter is brilliant poetry, and a splendid picture might be painted from it; but it has little relation to real Landscape.

Whatever foremost glitters to the eye,  
Should near the middle of the Landscape lie;

Suck

Such as the stagnant pool, or rippling stream,  
That foams and sparkles in the sun's bright beam ;  
Not to attract th' unskilful gazer's sight,  
But to concentrate, and disperse the light ;  
To show the clear reflection of the day,  
And dart through hanging trees the refluent ray ;  
Where semi-lights with semi-shadows join,  
And quiv'ring play in harmony divine.

Line 99 to 108.

Where is the refluent ray, the semi-lights and semi-shadows, when the sun does not shine ? Even when it does shine, its effects are transient in any given point of view ; arising from the progressive motion (no matter whether real or apparent) of the Fountain of light. Again, the same hanging trees which permit the free passage of the rays, this year, will, the next or the next, shut out the light, altogether : even in the same year, the disfoliation of trees has the power of making or marring scenery of this sort ; delightful as it is, *while it lasts*. In composing living scenery, the artist ought to work on a broader basis, and on more enlarged principles : He has a century to look forward to ; and his picture, though ever changing, should continue to please, throughout that length of time.



The remainder of what the Poet has advanced respecting WATERS, turns on the same frittering principle ; which may be perfectly applicable in a picture ; but, in nature and reality, the eye, though it may be pleased with a picturable composition, in a recluse or confined situation, is prepared for more extensive gratification in open daylight ; especially among the more magnificent scenery of Nature. Yet the “ silly fool ” ( shall we say ? ) keeps prating on ;

Oft have I heard the silly trav’ller boast  
The grandeur of Ontario’s endless coast ;  
Where, far as he could dart his wand’ring eye,  
He nought but boundless water could descry.

With equal reason, Keswick’s favour’d pool  
Is made the theme of ev’ry wond’ring fool ;

Line 128 to 133.

as if the Lakes of Keswick and Ontario were not, in nature, fit subjects of gratification, because neither of them may be capable of affording a piece of fashionable furniture.

There is something obscure in the following remarks on FOREGROUNDS.

To show the nice embellishments of art,  
The foreground ever is the properest part ;

For

For e'en minute and trifling objects near,  
 Will grow important, and distinct appear :  
 No leaf of fern, low weed, or creeping thorn,  
 But, near the eye, the Landscape may adorn.

Line 176 to 181.

Does the Poet propose to *cultivate* "fern,  
 "low weeds, and creeping thorns" immediately under the windows of a modern-built house? They are bearable in the reclusive part of a park, or upon a common; and *common* enough! though, we think, they are not quite so *rich* and *adorn*ing in nature as in poetry. Any rubbish of that sort, we agree, is, to a painter, better than nothing on a foreground, as being useful in helping him to *mark* and *measure*; but surely some elegant groups of shrubs and flowers would answer his purpose full as well, and would accord much better with the finishings, the furniture, and the dresses of a fashionable room. At a suitable distance, as "on yonder bank," they may be seen, even from a drawing-room, with good effect.

The Poet's hut, or mock cavern! by way of a SEAT; and his trussel BRIDGE (apparently copied from Wheatley) may suit with *his*

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*place*;

*place*; being in character in rustic reclusive spots; but become mere bantlings of affectation, when mixed with the ornamented scenery, which ought to surround the architectural ornaments of a modern-built house; just as absurd as it would be in a woman, otherwise well-dressed, to appear in company with a coarse hempen apron, a rough woollen cloak, or a pair of wooden shoes,

The quarry long neglected, and o'ergrown  
With thorns, that hang o'er mould'ring beds of stone,

has frequently a good effect, at a distance; but can seldom---“the place of natural *rocks* “supply!” though “closing round the “solitary seat,” it may “charm *with* the “simple scene of calm retreat.”

His remarks on RUINS are no way interesting to the rural artist; nor does his coquetish principle of showing off SHAM BUILDINGS belong to the rural art. Such buildings are inadmissible, and such principles impracticable.

The

The rest of this Chapter relates to art, merely. It sings of a Grecian pitcher, and puts us in mind of a well disposed Christian, *lately* converted to Methodism, and *just* admitted to the mysteries of *grace*.

### BOOK III.

THE last Book speaks of trees, and their adaption to soils and situations; sings loud, yet sweetly, of the natural advantages of this favored Island; and closes with a sketch, sublimely horrible, of the cause, the operation, and the effects of revolutions.

The remarks on forest trees, natives of or naturalized to this climate, show the author to be better acquainted with their several appearances and habitudes than could be reasonably expected from so good a poet. However, the poetry apart, these remarks are trite and common-place. We have not detected a new idea  
among

among them; except one relating to the larch; a tree which we may with safety pronounce to be the most valuable exotic, of the ligneous tribe, this Island has ever imported. Nevertheless, the adventurous Poet, in behalf of that *harmony* which the larch may hereafter secure to this Island, calls down vengeance on its head:

O Harmony, once more from Heav'n descend!  
Mould the stiff lines, and the harsh colours blend;  
Banish the formal fir's unsocial shade,  
And crop th' aspiring larch's saucy head:

Line 57 to 60.

the first time, perhaps, this peaceful matron has been called upon to cut off heads.

Perish all poets, let the larix live!

One other remark and we have done, what we consider to be our duty, to our country, to our cause, and to the Poem under review.

Having passed through the forest, with great presence of mind, and dealt justice round to all its inhabitants, with a nice discrimination; excepting the "formal fir" and "aspiring larch"—unfortunate inmates of the clump!



clump! the Poet deigns to speak of the less useful but gay exotics;—the still more unfortunate inhabitants of modern shrubberies! In looking over these, he is unhappily brought within sight of the house; a circumstance, alas!—But we attempt not to describe what we can place, in reality, before our readers.

The bright acacia, and the vivid plane,  
The rich laburnum with its golden chain;  
And all the variegated flow'ring race,  
That deck the garden, and the shrubb'ry grace,  
Should near to buildings, or to water grow,  
Where bright reflections beam with equal glow,  
And blending vivid tints with vivid light,  
The whole in brilliant harmony unite;  
E'en the bright flow'ret's tints will dim appear,  
When limpid waters foam and glitter near,  
And o'er their curling crystals sparkling play  
The clear reflections of meridian day:  
From buildings, too, strong refluent lights are thrown,  
When the sun downward shines upon the stone;  
Or on the windows darts its evening rays,  
And makes the glass with fire responsive blaze.

But better are these gaudy scenes display'd  
From the high terrace or rich balustrade;  
'Midst sculptur'd founts and vases that diffuse,  
In shapes fantastic, their concordant hues;

Than

Than on the swelling slopes of waving ground,  
That now the solitary house surround.

Curse on the shrubbery's insipid scenes !  
Of tawdry fringe encircling vapid greens ;  
Where incongruities so well unite  
That nothing can by accident be right ;  
Thickets that neither shade nor shelter yield ;  
Yet from the cooling breeze the senses shield :  
Prim gravel walks, thro' which we winding go,  
In endless serpentines that nothing show :  
Till tir'd, I ask, *Why this eternal round ?*  
And the pert gard'ner says, '*Tis pleasure-ground.*  
*This pleasure-ground !* astonish'd, I exclaim,  
*To me MOORFIELDS as well deserve the name :*  
Nay, better ; for in busy scenes at least  
Some odd varieties the eye may feast ;  
Something more entertaining still be seen,  
Than red-hot gravel, fring'd with tawdry green.

O waft me hence to some neglected vale,  
Where shelter'd I may court the western gale ;  
And 'midst the gloom which native thickets shed,  
Hide from the noontide beams my aching head.

Line 197 to 238,

A fore complaint ! Oh ! for a cold wet  
towel to wreath his temples !

This

This being the last passage we mean to condescend upon \*, and being, in itself, the most extraordinary passage in this extraordinary Poem, it becomes us to treat it with more than ordinary attention.

What was said in the opening of the Second Book, we considered as the effects of a troubled dream—a mere paroxysm of poetic phrenzy: but now!——

Fortunately, however, while Reason seemed still to hold the reins, it appears to be fully admitted that ornamental shrubs may be allowed to make their appearance in the environs of a house; and all that remains to be settled is, whether they shall appear on artificial mounds, raised by line and square—plumb-rule and level, or grow out of the natural surface of the ground, as we see trees and shrubs of all sorts growing in forests, parks, and pasture grounds.

The walled garden of our ancestors was a place within itself. Those who went into it might be deemed prisoners, as much as if  
they

\* A very convenient Caledonianism, which we wish to see introduced into the established language.

they had gone within the walls of a castle, through whose embrasures they could peep at the surrounding country, just as they could through the balustrade of a terrace; and, it is highly probable the two inclosures had the same origin—*security*.

In those days of caution, females were kept, as birds, in cages, or at least in aviaries, inclosed within walls, if not netted over, on the *Spanish* principle \*. But times are changed, and manners, too. In these more liberal days, the Sex are permitted to ramble at large. No sooner do they set foot without doors, than they are (if not so within) at full liberty. Dry, comfortable walks receive them at the door, and convey them, on the varied bosom of the earth, to scenes and scenery of every description the given country affords; from the most polished grounds, to the wildest, most savage scenes; if such the neighbourhood possess; walks adapted to all weathers, and suitable to every season.

Here,

\* We hope and trust that the Poet does not propose the revival of the one, as a prelude to the revival of the other.

Here, open to the milder rays, and sheltered from the wind; there, shaded from more sultry beams. Here, crossing the polished lawn; there, winding along the margin of some flowery mead (oh charming!), and there tracing (oh delightful!) the sequestered banks of a raging stream; perhaps to some precipitous fall! What more could even a wild poet wish?

Not so their grandmothers, good souls! They were thankful for a mouthful of air within the walls of a prison; glad to take their exercise and amusement in dancing up and down stone steps, or pacing to and fro between thorn hedges; and were happy, no doubt, to kiss their keepers for the enviable enjoyment of gallanting it with men of marble: and who knows but their grand-daughters may enjoy the same indulgencies. But a truce: the subject is too ridiculous to be ridiculed.





REVIEW  
OF THE  
ESSAYS.

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INTRODUCTION.

**T**HERE appears to have been some management in the publication of these two works. The Essayist tells us, in his Preface, that *his* was the *first* written, though *last* published.

“ I cannot, however, resist the satisfaction  
“ of mentioning one circumstance, highly  
“ flattering to me, as it accounts for my not  
“ chusing to delay this publication. I had  
“ mentioned to Mr. Knight that I had writ-  
“ ten some papers on the present style of  
“ improvement, but that I despaired of ever  
“ getting them ready for the press; though

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“ I was

“ I was very anxious that the absurdities of  
 “ that style should be exposed. Upon this  
 “ he conceived the idea of a poem on the  
 “ same subject; and having all his materials  
 “ arranged in his mind, from that activity  
 “ and perseverance which so strongly mark  
 “ his character, he never delayed or aban-  
 “ doned the execution, till the whole was  
 “ completed.”—*Preface to the ESSAY*, page 4.

The plan of attack should seem to have been this: “ Our cause certainly is not the best, and our success not to be insured: yet the prize is great; and, should we attain it, fame is ours: to guide the public mind, and rule the mighty empire of Taste! everything must be attempted. You, my trusty friend, with a well trained squadron of flying artillery, shall make the attack, and dare everything. Should you succeed, I will follow with my regular phalanx, and secure to us the victory; if not, I will at least endeavour to cover your retreat. If, in your valorous attack upon the heath, you fail in overturning the hated clumps, and in scattering the virgin's water, our stand shall be at Hounslow:” and here we find the Essayist: his friend

friend having scampered among the thistles, brakes, and furze-bushes, and having broken the legs or necks of his troopers in the ruts and roughnesses of the wild heath, is fain to partake of the comforts of a cultivated country: even at Hounslow. They ought not to have left the parks.

But throwing aside a figure which should not, perhaps, have been raised \*, we proceed to inform our readers, in plainer language, that the Essayist has so far contracted the Poet's expanded ideas, as to admit a degree of embellishment about a house; and to acknowledge that some lawn is bearable, gravel walks comfortable, and ornamental plants preferable to henbane and burdocks. In short, that the environs of a stately mansion, in a well cultivated situation, ought not to be exactly the same as those of a cottage on the side of a common: a condescension we did not expect from the patron of the Landscape.

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Still,

\* Yet, seeing the relation between Government and Rural ornament, who could resist it? See the late treasonable trials.

Still, however, the Essayist insists, and with redoubled force and energy, that Landscape painting ought to give laws to Rural embellishment; and persists, with greater inveteracy even than the Poet, in the *abuse* of Mr. Brown; in attacking the character of an artist who deserves highly of his country, and who no longer lives to defend it. A sufficient apology this, we trust, for taking up the gauntlet in its defence.

This Essay is divided into Parts and Chapters; more attention appearing to have been paid to the size of the Chapters (single or double) than to a scrupulous selection of matter appropriate to each. In other words, the work is ill digested; and for reasons, perhaps, well known to its Author.

## PART



## PART I. CHAP. I.

THE First Chapter, as it speaks professedly of the relations between Landscape painting and Rural ornament, is entitled to more than ordinary attention.

Page 2. Enquiring about a STANDARD of "improvement," as the author equivocally names the art of RURAL ORNAMENT, he finds it in "the authorities of those great artists "who have most diligently studied the "beauties of Nature,"—for the purpose, shall we add, of ornamenting a few square feet of canvas, in order to produce the greatest possible effects, by a framefull of objects: not to be viewed among a variety of surrounding objects in the open air and sunshine, but to be hung up, singly, in a given light, and viewed from a fixed and given point. What analogy is there between this toy, this pretty thing to please grown children\*, and the

D 3

boundless

\* The Writer again deprecates, with all humility, the forgiveness of sins, if, in this or any other remark,  
which

boundless display of ornamented Nature, which ought to surround a magnificent residence ; where the eye must generally receive, at one glance, a whole hemicycle of objects ; objects which must bear to be seen in lights, as various as those of morning, noon, and eve, under colours varying with the seasons, and changing their very *substance* with the falling leaf ; and with lights and shadows varying with the returning year ; objects, which must please in every light, at all seasons, and in various points of view ?

In page 5, we are asked, “ Who can doubt  
 “ whether Shakespeare and Fielding had not  
 “ infinitely more amusement from society in  
 “ all its various views, than common obser-  
 “ vers ? ” And we may fairly add—Who can  
 doubt whether Gray or Gilpin had not infi-  
 nitely more amusement from natural scenery,  
 in

which he may have just cause to make, he should seem to bear hard upon an art which, he has already said, he never contemplates but with a degree of admiration ; and from which few men, perhaps, receive greater gratification than himself. See the prefatory advertisement.

in all its various views, than common observers? From accurate descriptions of natural scenery, viewed in open day, and amidst a hemisphere of light and objects, much useful instruction may be gathered by the ornamentalist. If, instead of Shakespeare and Fielding, the Essayist had brought forward Hogarth and Bunbury, he would have acted more ingenuously. Painting is allied to Rural ornament, in a similar, though not the same, manner as it is to morality. Any moralist may profit by the works of the two last mentioned masters; yet who would sit down soberly to write a book, to prove, that no man is fit to fill the moral character, until he has studied the works of Hogarth and Bunbury; or who in his senses would set up their works as the STANDARD OF MORALITY? But though we allow a similarity between Rural ornament and morality, in their alliance to painting, truth will not suffer us to equalize this alliance. In MORAL PAINTING, the adjuncts of light and shadow, the harmony of colouring, the progress of vegetation, the direction of the illumining rays, and the permanency of the point of view, are not *essential* to the

effect of the picture. Thus the more we investigate the subject, the less affinity we find between RURAL ORNAMENT and LANDSCAPE PAINTING.

In this view of the subject, the conduct of the Landscape painter, and the Layer-out of grounds, cannot be misunderstood. The Painter should study natural scenery, to furnish his mind with images; and the works of masterly painters, to see their effect on canvas: the Rural artist, in like manner, should study natural scenery, and for the same purpose of storing up, in his mind, suitable passages for imitation; as well as the places which have received the highest degrees of embellishment, in order to see how far they can be introduced, and what are their several effects, in the immediate environs of a mansion: for “he is a fool who does not profit  
“ by the experience of others\*,” and a madman who would look up to CLAUDE in preference to BROWN for *practical* ideas in Rural ornament. In the infancy of painting, the best productions then existing were, undoubtedly,

\* See The Essay on the Picturesk, p. 4.

doubtedly, studied with attention, by those who were desirous of rising in the art ; and, no doubt, with good effect : Claude studied the masters who had gone before him ; improving himself by their excellencies ; and by marking their defects, became cautious to avoid them.

In this manner ought every man, who wishes to excel in the art of Rural embellishment, to view the works of Mr. Brown ; to profit by his excellencies, and to be able to avoid his defects. Indeed, Brown is the only professional artist who can, at present, be studied with safety. His are the only works of professed artists which have yet arrived at sufficient maturity, to be fit subjects of study \*. A Rural artist who looks not forward to half a cen-

\* Unless any of KENT's works remain, unaltered by Brown, or other artist. HAGLEY, the LEASOWES, and *part* of ENVILLE, the works of SHENSTONE and LORD LYTTLETON, may now be studied with advantage, for the purposes abovementioned. The Writer of this Review went over them, some years ago, with that intention ; and his remarks on these and other places, with various minutes on his own practice, have long been, and still are, *intended* for publication.



a century at least, is unfit for the important trust of forming scenery round a principal residence.

Here, another schism between the two arts takes place. The one is the work of a few days, a few weeks, or a few months; the other rises, in regular progression, for a century; nor can it, even then, be arrested and fixed by the painter's rules\*.

Hence arises a principal difficulty of the Rural art. If the artist attempt to give immediate effect, or effect to be presently acquired, and, for this purpose, crowd his place with forest trees,—in the course of fifty years, the whole environs must become a wood, and the surrounding country be shut out. On the contrary, if he look forward for a century, his planting must be so thin, that for the first fifty years, too great nakedness must prevail. Thus he has a twofold part to perform: to produce immediate effect; and, at the same time, to secure a still higher degree of ornament, a century hence.

In this view of the art, we see the use of shrubs, broken ground, and kept lawn, to  
pro-

\* See p. 6 of this Review.

produce immediately the best effect that a newly made place is capable of receiving; with forest trees in such number, and so disposed, as to give effect, henceforward, when the shrubs and broken ground are overgrown, or wholly removed; and when a closely pastured turf will accord with the forest trees; of course, when the barrier *may* be removed, and the hoe, the fithe, and the roller *may* be dispensed with.

Page 8. "It may be objected, that there  
"are many pleasing circumstances in na-  
"ture, which, in painting, would appear flat  
"and insipid, as there are others that have a  
"striking effect in a picture, which yet in  
"nature (by a common observer at least)  
"would be unnoticed or even disliked: but  
"however true this may be in particular in-  
"stances, the great leading principles of the  
"one art, as general composition—grouping  
"the separate parts—harmony of tints—unity  
"of character, are equally applicable to the  
"other."

If, in Rural embellishment, as in Landscape painting, only one point of view were requisite, there would be *some* truth in this assertion.

But

But who, having given the subject a moment's thought, cannot immediately perceive, that the instant the viewer steps out of the given point of view—the general composition—the grouping—and the unity of character are changed; and that, in moving a few steps farther, they vanish! And here one cannot refrain from expressing a desire to know from what point the Essayist conceives his composition to be viewed: whether from the *outside* of the house, or the *in*? But this appears to be a subject to which he has not yet applied himself: the best apology that can be made for the inconsistencies he has published. Is it at the porter's lodge the Landscapist shall be placed, or at the foot of some favourite oak, from whence the house and grounds shall form one general composition, one united group, one European Sharawadgi, one perfect Landscape? or shall it appear from the windows of the breakfast-room, the dining-room, or the drawing-room \*?

In

\* The Marquis D'Ermenonville wrote a book, some years ago, to show that every house should have a Landscape made to it, from a drawing previously sketched, at the window of the saloon, or from the top of the house.

In Page 14, we are told, incidentally, that  
“ in Claude, not only ruins, but temples and  
“ palaces, are often so mixed with trees, that  
“ the tops over-hang the balustrades, and  
“ the luxuriant branches shoot between the  
“ openings of their magnificent columns and  
“ porticos.” From this it seems that the  
Essayist proposes to view from without, and  
to throw the house into the general composition.  
And who would not wish to view a  
house, thus over-grown with trees, rather than  
go into it, to partake of the damps and un-  
wholesomeness which it must necessarily con-  
tain ?

Supposing, for a moment, that the Im-  
prover should be desirous of imitating this  
Imitation, or rather we may venture to say,  
this fancy piece of the painter, how is he to  
proceed ? Either he must erect his building  
under the canopy of the required group, or  
he must raise the required group round the  
building ; both of them tasks of some diffi-  
culty. If, in the latter case, which alone comes  
within the planter's province, he plant trees  
of size round the building to be *picturesked*,  
it will be some years before the luxuriant  
branches

branches would shoot between the openings of the columns and porticos, and twice the age of man, before they over-topped the balustrades; and, even then, they might not happen to take the picturesk outline required. We leave the reader to conceive the weeping of walls, the mouldering of stucco, the moulding of furniture, the dampness of rooms, and the swarms of insects, with which they would be occupied during this tedious attempt, this abortive endeavour to imitate Landscape painting.

Shall we here draw the inference, from the foregoing premises, that Rural ornament and Landscape painting have no relation whatever to each other, and that the Rural artist cannot, in any instance, receive instruction from the Landscape painter?

If, by the strife of elements, and the convulsions of nature, her features, once fair as they are at present, had been entirely defaced, so that no traces were left, for the study of the Rural artist who wished to revive her lost beauties; and further, that the paintings of Claude or other great master, who had caught some of those fair features, had escaped this devasta-



devastation,—such imitations would certainly be useful to the artist: they would be the best helps he could procure.

But, even under these circumstances, the sublime or highly picturesque imagery of painters would be useless to the Rural artist. We have seen that even their softer scenes cannot be successfully copied; and we shall, in the course of this Review, detect the absurdity of supposing their more sublime scenery capable of imitation.

In the Chapter under review, this enterprising Assailant endeavours to overturn, by stratagem, the hated Empire of Mr. Brown; and, with it, its “powerful supporters;”—at whose head is placed Mr. WALPOLE\*: a tower of strength, which he thinks right to attack †, before he enter his covert way; whose

\* Mr. WALPOLE (now EARL OF ORFORD) in his “Anecdotes of Painting in England,” gives a “history of modern taste in gardening;” which was inserted, by his permission, in the Treatise on PLANTING and ORNAMENTAL GARDENING.

† For---“he who is warmly engaged in a cause, and  
“has to fight against strongly rooted opinions, upheld by  
“pow-

whose windings are too long and intricate to be here traced. Suffice it, therefore, to say, that, in order to show some relation between Landscape painting and Rural ornament, he supposes a disciple of Mr. Walpole, and, of course, an admirer of the works of Mr. Brown, to be employed in the *improvement* of a picture of Claude, on what the Essayist insidiously holds out as the principles of modern gardening; and having, as the reader can readily conceive, been made to spoil the picture, the artful relation is thus closed:

“ There is not a person in the smallest degree  
 “ conversant with painting, who would not, at  
 “ the same time, be shocked and diverted at  
 “ the black spots and the white spots,—the  
 “ naked water,—the naked buildings,—the  
 “ scattered unconnected groupes of trees, and  
 “ all the gross and glaring violations of every  
 “ principle of the art; and yet this, without  
 “ any exaggeration, is the method in which  
 “ many

“ powerful supporters, must, if he hopes to vanquish  
 “ them, take every fair advantage of his opponents, and  
 “ not seem too timid and fearful of giving offence where  
 “ he means none.” This we wish *our* readers to bear in  
 mind.

“ many scenes, worthy of Claude’s pencil,  
 “ have been improved. Is it then possible to  
 “ imagine that the beauties of imitation should  
 “ be so distinct from those of reality, nay, so  
 “ completely at variance, that what disgraces  
 “ and makes a picture ridiculous, should  
 “ become ornamental when applied to na-  
 “ ture ?”—Page 16.

This *point* is so artfully worked up, its materials so complicated, and its composition so *intricate*, as to produce, on the first glance, a slight degree of *irritation*; but, on a nearer and more steady view, it proves a mere point of wax, which readily yields to the breath of investigation.

In the *first* place, why is Mr. Walpole implicated in this master-piece of management? Does Mr. Walpole recommend the *faults* of Mr. Brown? or is he accountable for the misconceptions of Mr. Brown’s followers? On what account is he to be sacrificed to the ambitious views of this adventurous chieftain? Why, on the true Robespierrean principle; because he stands in the way: a tower of strength, which neither the flying artillery of

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the

the Poet, nor the regular approaches of the Essayist, can ever shake.

Secondly, Are “black spots and white spots—naked water and naked buildings”—the only characteristics of the present style of Rural ornament? There is no place where Mr. Brown has scattered his clumps with greater profusion than at FISHERWICK, the Seat of the Marquis of Donegal, near Litchfield; but does Mr. B.’s *creation* at Fisherwick exhibit nothing but clumps of Scotch firs, and naked dabs of water? This place is noticed the rather, as *the whole is his own*: not only the environs but the house is his: the whole, it may be said, *raised out of nothing*. The site, a flat barren heath, terminated by a tame swell or hillock, near the foot of which the house is placed, facing the heath: yet such has proved the skill and powers of Mr. Brown, that ten years ago, the house emboomed and backed by the wooded grounds, as seen from the approach, had features which would interest the eye of a Claude. The house, so far from being naked, was, even then, too nearly connected with the rising groves; which,  
if

if not timely checked, must render part of the house uninhabitable; and the water, at least one water, so far from being naked, was in danger of being shaded too much, with the wood of its overloaded margins. The clumps are scattered over the heath, with the intent of covering its nakedness; and thus to do away the "bare and bald," so offensive to Mr. Brown's eye, and so disgusting to the *feelings* of *Cambrian* youths.

*Thirdly*, in regard to Mr. B.'s followers; are their faults to be laid at his door? Nay, is the whole art to be cried down because it has its inferior artists? Can the eye, even of Enthusiasm, see perfection in every painting? If any inferior artists, unacquainted with the works of Mr. Brown, and the principles of his art, have committed the crimes, which the Essayist has brought against the profession, they deserve all the execrations he is capable of loading them with. But, in our wide range over the face of this country, we have met with nothing, in places fit to fill the eye of Claude, to warrant the broad assertion.



That there naturally would be, in the outset of the art, much misconception of its principles, may be readily conceived; and that many errors have been committed, by *inferior artists*, and of course on a *small scale*, may be seen in different parts of the Island. In every art, there are, and will be, inferior artists. How often do we hear of houses being altered, or perhaps pulled down to the ground, through the misconceptions and errors of inferior architects? and how often are persons obliged to sit repeatedly for their portraits before they can get a likeness, through the misconceptions and errors of portrait painters? And just as well might the Essayist have employed an inferior artist in Landscape painting, to have spoilt, on misconceived principles of that art, the picture of Claude, as somebody did that of Sir Joshua Reynolds.

“ The account in Peregrine Pickle, of the  
“ gentleman who had improved Vandyke’s  
“ portraits of his ancestors, used to strike me  
“ as rather *outré*; but I met with a similar  
“ instance some years ago, that makes it ap-  
“ pear

“ pear much less so. I was looking at a col-  
 “ lection of pictures with Gainborough ;  
 “ among the rest the housekeeper shewed us  
 “ a portrait of her master, which she said  
 “ was by Sir Joshua Reynolds: we both  
 “ stared ; for not only the touch and the co-  
 “ louring, but the whole style of the drapery,  
 “ and the general effect, had no resemblance  
 “ to his manner. Upon examining the  
 “ housekeeper more particularly, we discover-  
 “ ed that her master had had every thing but  
 “ the face—not re-touched from the colours  
 “ having faded—but totally changed, and  
 “ newly composed, as well as painted, by  
 “ another, and, I need not add, an inferior  
 “ hand.”—Note, page 10.

## C H A P. II.

THE Second Chapter of this Essay relates to the distinguishing characters of the PICTURESK.

“ Two of the most fruitful sources of hu-  
 “ man pleasure,” we are told in page 17,

E 3

“ are

“are first, that great and universal source of  
 “pleasure VARIETY, whose power is inde-  
 “pendent of beauty, but without which even  
 “beauty itself soon ceases to please; the  
 “other, INTRICACY; a quality which, though  
 “distinct from variety, is so connected and  
 “blended with it, that the one can hardly  
 “exist without the other.” And again—  
 “Upon the whole, it appears to me, that as  
 “intricacy in the disposition and variety in  
 “the forms, the *tints*, and the lights and  
 “shadows of objects, are the great charac-  
 “teristics of picturesk scenery; so MONOTONY  
 “and BALDNESS are the great defects of im-  
 “proved places.”—Page 17 and 18.

Here the Essayist speaks out; a matter of some surprize. The former part of the position is accurately and well drawn. Intricacy and variety are essential to Landscape painting: the canvas is limited, the frame can only contain so much; and without variety of forms and intricacy of disposition, nicely guided by that pardonable fraud of the painter, which, by disclosing partially, leaves the mind to conceive hidden beauties in addition to those  
 which

which are seen, a *picture* is deficient. It may be meritorious, in the art of deception, to *pretend* that there is much *behind*; and safe too, for no one can go there to detect the fraud! In *Landscape painting*, monotony and baldness are indeed defects.

But in real scenery, deception and trick can *seldom* be exercised, without disgrace to the artist; and ought never to be attempted, without extraordinary occasion. To hide *deformities* belongs to the planter's art; and if one part of a building, for instance, be deformed, and another beautiful, there can be no harm in hiding the deformed part. But it is seldom worth his while to hide a part of a beautiful whole, under the idea of giving it *false consequence*;—of making the viewer believe it to be larger than it really is. For, beside the awkward circumstance of being found out, there is, in practice, a difficulty in doing this, which an unpractised Connoisseur cannot be supposed to be aware of. The veil, in this case, is of living trees, and it is the nature of such trees to receive, annually, an increase of size; and of trees which disfoliate in autumn, to alter their very

nature, as a veil or skreen. Hence, supposing that, on the principle of intricacy, or on the frisky principle of the Poet \*, or on the coquetish principle of the Essayist †, the *garter* were “with giddy care and wanton wiles” to be cunningly disclosed, in summer; God knows what might or might not be seen, during the gambol tide of Christmas; and, very possibly, the consequent increase of size, in the course of the ensuing summer, might be sufficient to hide stocking and all,

Here again we see the two arts dividing: the one aims at producing an ingenious deception, the other at giving an open display of facts.

To exemplify the principle of intricacy, the Essayist dips into an intricate hollow lane; because “all painters, who have imitated the more confined scenes of nature, have been fond of *making studies* from old neglected bye roads and hollow ways;”—in which he remains, with delight, to the end of the Chapter: expatiating with the  
same

\* See Landscape, p. 37.

† See Essay, p. 86.

same sort of enthusiasm and intricacy of argument, which a florist would use in describing the variety and intricacy of a carnation,—a bird-fancier the variety and intricacy of the notes of the nightingale,—or a methodist preacher in turning an intricate text of Scripture to a purpose for which it was never intended. By excess of poring over the same object, the mind grows sickly and fanciful; trifles become important: “a large stone  
“and a tussock” swell into a huge rock rising out of a roughet; “a cluster of low thorns” into an extent of coppice; a hollow way becomes a dell, and a cart rut a dingle. Perhaps some “pert gardener,” whom our Essayist might meet in the lane which he mentions as being under the hands of the tonfor, might have the audacity to pretend he was right in what he was doing; and, in consequence, this trifling Chapter was written to show that the shaver was wrong. If he was really repairing and beautifying the banks of a road which did not mix intimately with other dressed grounds, he was a blockhead; the traveller should have told him so, and have gone on: and the circumstance might,  
pertinently



pertinently enough, have been mentioned in his Essay : but instead of assigning it a whole sheet of paper, a single page was more than sufficient \*. Indeed the Author himself seems conscious of this, by the manner in which he closes this learned dissertation.

“ I am afraid many of my readers will think  
 “ that I have been a long while getting  
 “ through these lanes ; but in them, and in old  
 “ neglected quarries, and chalk and gravel  
 “ pits, a great deal of what constitutes and  
 “ what destroys picturefk beauty is strongly  
 “ exemplified within a finall compass, and in  
 “ spots easily resorted to ; the causes too are  
 “ as clearly marked, and may be as success-  
 “ fully studied, as where the higher stiles of it  
 “ (often mixed with the sublime) are display-  
 “ ed among forests, rocks, and mountains.”

What

\* Surely the Essayist cannot be seriously apprehensive that all the intricate hollow ways in the Island are about to be dressed ! When improvement has done all that its most sanguine admirers could wish it to do, there is little hope of even the *monotony* of hollow ways being effectually done away. There will be enow left for young painters to make studies in, and for Connoisseurs to trifle in.

What relation has this to the art of embellishing the environs of a house? The Essayist, we trust, does not mean to hold out hollow roads and neglected quarries as fit subjects of imitation, under the windows of an elegant room! To the *student* in Landscape painting, such hints may have their use; and it is impossible, here, to refrain from remarking the impropriety of attempting to give, at once, *general* rules to two arts which have so very little connection, as those of Landscape painting and Rural embellishment. As well might he attempt to lay down one common guide to moral painting, and practical morality. By wavering between the two professions he has, thus far, rendered his Essay, ingenious and elaborate as it is, of little use to either.

### C H A P. III.

HAVING explained the *principles* of the picturesque, the Essayist proceeds, in his next  
Chap-

Chapter, to its *definition*; a new, if not an intricate way of proceeding.

In defining the *picturesk*, or—as he has thought fit to term it—*PICTURESKNES*,—Mr. GILPIN is found to stand in the way: Mr. Gilpin, from whose works he has evidently taken many of his best ideas; or—rather shall it be put,—many of his ideas are such as spontaneously shoot from Mr. Gilpin's admirable writings.

This accurate observer of natural scenery, after having marked with nice discrimination, its effects in every style of combination; and after the experience of a length of years spent in the study of *picturesk* effect; determines it to be an attribute or quality applicable to either of the well known characters of objects—the sublime and beautiful; and, with this mass of information before him, sits down to write an *Essay on PICTURESK BEAUTY*.

But the *Essayist*, whose studies, by the way, would seem to have been chiefly confined to libraries and picture galleries, for excepting his adventures in the hollow way, we have not yet come at any thing which proves him to be

be acquainted with natural scenery, has thought fit to consider pictureskness as a distinguishing character of Landscape, independent of, and separable from, beauty and sublimity: a characteristic, indeed, which he confines not to objects of sight, but extends to those of the other senses; and he can hear pictureskness in music, as clearly and distinctly as he can see it in painting.

This section of the Essay would have been passed over, as belonging solely to the province of the painter, had not the subject of improvement been implicated in it; as will presently appear. But having bestowed some time and exertion in the comprehension of pictureskness, a *word* for which the admirers of the polite arts are infinitely obliged to the Essayist, it may not be impertinent to remark, here, that it is the word, and not the idea, the Essayist is combating. Can any one, who has turned his mind to the subject, be ignorant, that there are scenes which are neither strictly sublime, nor strictly beautiful? and whether such a quality or character of scenery be called picturesk beauty, picturesk effect, the picturesk, or pictureskness, is of little

little signification : nor is it material whether it be deemed a character, or the quality of a character, the effect itself is the same ; so that the arts themselves are not likely to gain any substantial benefit by this discovery : though it will certainly add to the *learning* of the Connoisseur\*.

But passing from words to things, we repose for a moment on a smooth level bank,  
which

\* The Essayist evidently misconceives, or designedly misrepresents Mr. Gilpin's excellent remarks on this head. It is not the distinguishing character of the picturesque that is left " in doubt and obscurity, and a  
" sort of anathema denounced against any one who  
" should try to clear it up" (Essay, Note p. 43) : but the reason why the picturesque is more suitable to artificial representation than the beautiful. His words are these :  
" Having thus from a variety of examples endeavoured  
" to shew that ROUGHNESS, either *real* or *apparent*,  
" forms an essential difference between the beautiful  
" and the picturesque, it may be expected that we should  
" point out the *reason* of this difference. It is obvious  
" enough why the painter prefers rough objects to  
" smooth ; but it is not so obvious *why* the quality of  
" roughness should make an essential difference between  
" objects of *beauty*, and objects *suited to artificial re-*  
" *presentation*" (Gilpin's Essay, page 26). The honour of discovering, and explaining, the *idea* of picturesqueness is Mr. Gilpin's, that of coining the *word* is his disciple's.

which the Essayist declares, though somewhat indirectly, to be beautiful. (P. 43.) “According to Mr. Burke, one of the most essential qualities of beauty is smoothness ; now as the perfection of smoothness is absolute equality and uniformity of surface, wherever that prevails there can be but little variety or intricacy ; as for instance, in smooth level banks on a small, or in naked downs on a large, scale.” This we readily grant ; and put down smooth level banks and naked downs, as positively beautiful. “Another essential quality of beauty,” he continues, “is gradual variation, that is (to make use of Mr. Burke’s expression) where the lines do not vary in a sudden and broken manner, and where there is no sudden protuberance. It requires but little reflection to perceive, that the exclusion of all but flowing lines cannot promote variety ; and that sudden protuberances, and lines that cross each other in a sudden and broken manner, are among the most fruitful causes of intricacy.” Also granted. “I am therefore persuaded, that the two *opposite* qualities of roughness and of sudden variation,

“joined



“joined to that of irregularity, are the most efficient causes of the picturesk\*.”

In farther illustration of the distinguishing characters of the beautiful and picturesk, the Essayist instances—“a temple or palace of Grecian architecture,” which, “in its perfect intire state, and its surface and colour smooth and even, either in painting or reality, is beautiful; in ruin it is picturesk;”—and the change from the one to the other is happily traced—showing us the growth and vegetation (for such should seem to be the production) of pictureskness.

“Observe the process by which time (the great author of such changes) converts a  
“beau-

\* This is still only *roughness of surface* and *ruggedness of delineation* or outline; which is precisely Mr. Gilpin's idea. These are his words: “I use the general term roughness, but, properly speaking, *roughness* relates only to the surfaces of bodies; when we speak of their delineations, we use the word *ruggedness*. Both ideas, however, equally enter into the *picturesk*, and both are observable in the smaller, as well as in the larger parts of nature; in the outline and bark of a tree, as in the rude summit and craggy sides of a mountain.” (Gilpin's Essay, p. 6.)

“ beautiful object into a picturesk one. First,  
 “ by means of weather stains, partial in-  
 “ crustations, mosses, &c. it at the same time  
 “ takes off from the uniformity of its surface  
 “ and of its colour; that is, gives it a de-  
 “ gree of roughness and *variety of tint* \*.  
 “ Next, the various accidents of weather  
 “ loosen the stones themselves”—an alarm-  
 ing circumstance, this, to the inhabitants!—  
 “ they tumble in irregular masses”—and the  
 house of course rendered altogether uninha-  
 bitable—even supposing the inhabitants es-  
 caped with their lives during this process of  
 pictureskness.—“ Upon what was perhaps  
 “ smooth turf or pavement, or nicely trimmed  
 “ walks or shrubberies”—formed, who knows,  
 for smooth-faced women, with nicely trimmed  
 gowns and petticoats—“ now mixed and  
 “ overgrown with wild plants and creepers,  
 “ that crawl over and shoot among the fallen  
 “ ruins. Sedums, wall-flowers,——” P. 46.

Thus we are convinced, if we needed far-  
 ther conviction, that no human being can  
 live comfortably in a picturesked building.

F

Let

\* Here spoken of as picturesk.

Let not this be deemed wanton or unwarrantable criticism : an assailant who spares no one, deserves not himself to be spared : in a Note to the passage here quoted, he steps out of his way to attack Mr. Gilpin, and to fight him with his own weapons, wrested unfairly out of his hands, and for no other purpose than to draw a conclusion palpably false, by way of giving colour to his favourite delusion, that the study of pictures is essential to the Rural artist. Mr. Gilpin has said, that “ a piece of Palladian architecture may be “ elegant in the last degree ; the proportion “ of its parts, the propriety of its ornaments, “ the symmetry of the whole, may be highly “ pleasing ; but if we introduce it in a picture (singly or prominently is undoubtedly “ here meant) it immediately *becomes* a formal object, and ceases to please : ” can any thing be more just ? Yet the Essayist in effect exclaims, Must we then give up Claude as a Landscape painter ? Have not we already seen that he can *picturesk* beautiful buildings with trees winding among the columns, and overtopping the balustrades ? And it may here be asked, Have we not already shown that a  
house,

house, thus *picturefked*, is equally uninhabitable with the ruin above described? Nevertheless, he closes his ingenious Note with this inferential remark.

“ The skill with which that formality has  
 “ been avoided by the great painters without  
 “ destroying the smoothness and symmetry, is  
 “ perhaps, *one of the strongest* arguments for  
 “ studying their works, for the purpose of im-  
 “ provement.”—Note, p. 48.

How could this Essayist with all his acuteness of discernment, miss seeing so evident a truth (as that a house overgrown with trees is unfit for a habitation): or, having seen it, could thus lay himself open to its advocates, and of course his own opponents?

We must not, we cannot, here forego the conqueror's right, on having thus taken *one of his strongest batteries*, to turn against himself the artillery which he had levelled at Mr. Gilpin.  
 “ It is a pity that talents like his, to which  
 “ we owe so many just and curious remarks,  
 “ should ever have been employed in try-  
 “ ing to reconcile what, in spite of ingenuity,  
 “ must appear a contradiction.” How closely it applies!

The rest of this long Chapter is taken up in adjusting nice points with Mr. Gilpin, respecting the boundary between beauty and pictureskness: indeed so imaginary are those boundaries, and so mixed and entangled are those qualities, that no two men, probably, will ever agree about them. As well might he drag his opponent to the mouth of the Thames, to argue about the precise point where the salt-water begins, and the fresh water ends.

Having left the subject of ARCHITECTURE unsettled \*, the Essayist passes on to that of WATERS—and has the temerity to attack Mr. Gilpin upon his own element, the lake.

Mr.

\* Excepting so far, as “ that a building with scaffolding has often a more picturesk appearance, than the building itself, when the scaffolding is taken away” (Page 53.) ; that is, taking away the scaffolding renders the building so beautiful, that it is unfit to be seen; at least *in a picture*; in like manner as clearing away the roughness and rubbish around it, places its environs in the same unseemly predicament. On the contrary, leave the scaffolding standing—and the spare stones, spars, and rubbish, of the builders, scattered round it, and you will—*please the painter!*

Mr. G. considers the lake, in a state of repose—"pure, limpid, smooth as the polished mirror"—as picturesk. The Essayist dissents; for in that state it is *smooth*, and therefore *must* be *beautiful*: nay, he contends, it is not only beautiful in itself, but has the magic power of rendering every thing around it beautiful; though in nature and reality "the most wild and picturesk, I might almost "say the most savage."

Is this altogether fancy, or does the calmness of the lake tend to harmonize and sooth the *mind*; and may not much depend on the state of the mind at the time of viewing scenery of every kind? Any one who has had repeated occasion to view, with critical regard, the same scene, under the self-same circumstances, in order to assist it in producing, from a given point of view, the greatest degree of picturable effect, must have experienced emotions extremely various, if not, in some slight degree at least, contradictory; and which probably arose from the different tone of nerve under which he happened to be influenced at the times of viewing. But this by the way.



Leaving the distinguishing characteristic of a still lake (with respect to whether it shall be *named* beauty or pictureskness, a matter of no importance to the admirers of real Landscape) as a nice point to be settled by Connoisseurs in Landscape painting, we pass on to TREES;—among which, however, the Essayist meeting with no opposition of sentiment, we find nothing worthy of remark.

ON ANIMALS (Quadrupeds) as picturable objects, we have a broken and picturesk mass, intricate as that on buildings. Respecting the *ass*, the preceptor and the scholar (for in such relation we must consider Mr. Gilpin and our Essayist) have but one mind: the *ass* is decidedly picturesk, and not beautiful. The *horse*, however, has a more doubtful character: indeed, he appears to be of the common of two. Mr. Gilpin has declared, in his Essay on Picturesk Beauty, that the Arabian, “in all his pampered beauty,” is not picturesk. “We admire, he says, the  
 “horse as a *real object*; the elegance of his  
 “form; the stateliness of his tread; the spirit  
 “of all his motions; and the glossiness of his  
 “coat. We admire him also in *representation*.  
 “But,

“ But, as an object of picturesk beauty, we  
 “ admire more the worn-out cart-horse, the  
 “ cow, the goat, or the ass ; whose harder lines  
 “ and rougher coats exhibit more the graces of  
 “ the pencil.” (P.14.) This, however, deranges  
 in some degree, the *present* system of the  
 Essayist ; who, having perceived the ridicule  
 which has been thrown at his friend’s and his  
 own *original* plan of driving away every thing  
 bearing the semblance of beauty from the en-  
 vironns of a habitation, finds it expedient to  
 attack Mr. G. with all his might ; and it  
 was on this occasion, principally, he erected  
 that heavy metallled battery which has been  
 turned against himself.

The Essayist, to extricate himself from this  
 dilemma, has recourse to *his element*, the  
 picture gallery ; where he finds that Rubens,  
 Vandyke, and Wouvermans have “ painted  
 “ beautiful horses \* ;” but “ when they added,

F 4

“ as

\* Seldom in *Landscape*, we believe : when they painted  
 beautiful horses, the horses themselves made the pic-  
 ture ; or formed its principal feature ; and it was pro-  
 bably done to *preserve likenesses* ; not to exhibit *the graces*  
*of the pencil*.

“ as they often did, a greater share of pic-  
 “ tureskness to these beautiful animals, it was  
 “ not by degrading them to cart-horses and  
 “ beasts of burden ; it was by means of such  
 “ sudden and spirited actions, with such a cor-  
 “ respondent and strongly marked exertion of  
 “ muscles, such wild disorder in the mane, as  
 “ might heighten the freedom and animation  
 “ of their character, without injuring the ele-  
 “ gance or grandeur of their form.” (Note,  
 p. 61.) Thus it appears sufficiently plain,  
 that a horse, in still life, is only beautiful ; but  
 so soon as he pricks his ears and cocks his  
 tail, he is heightened into the picturesk, and  
 becomes admissible in a picture, or in the  
 grounds before an inhabited house \*.

These, however, are after-thoughts, thrown  
 out in the Notes,<sup>1</sup> after it had been found ex-  
 pedient to admit decent objects about a  
 house : the text, written dispassionately,  
 and under circumstances less perplexed and  
 embarrassing, stands thus : “ If we next  
 “ take a view of those animals that are called  
 “ pic-

\* A good hint, this, to the groom, to *picture* him well,  
 before he be turned out.

“ pictureſk, the ſame qualities will be  
“ found to prevail. The aſs is eminently ſo,  
“ much more than the horſe ; and among  
“ horſes it is the wild foreſter with his  
“ rough coat, his mane and tail ragged and  
“ uneven, or the worn-out cart-horſe with  
“ his ſtaring bones. The ſleek pampered  
“ ſteed with his high-arched creſt and flow-  
“ ing mane is frequently repreſented in paint-  
“ ing, but his prevailing character, either  
“ there or in reality, is that of beauty.”

Page 58.

After all, it is not finally decided, whether honeſt Dapple, or any other beautiful tame horſe, may or may not be permitted to graze within ſight of our windows.

We dwell the more on this particular, as it applies cloſely to the general ſubject under diſcuſſion ; and we wiſh to bring it fully before the judgment of our readers. A well poliſhed ground is an Arabian in high condition ; the raggedneſs, roughneſs, and neglect, which conſtitute the character of pictureſkneſs, are accurately deſcriptive of the “ rough,  
“ ragged, worn-out cart-horſe, with his  
“ ſtaring bones.” Can the imagination conceive a more happy illuſtration of  
the

the subject? The swelling surface of the polished lawn admirably corresponds with the swelling muscles of "the sleek pampered steed," in whose "high-arched crest" and flowing mane" we see the graceful lines of the modern ground, accompanied by flowing tresses of pendant shrubs; perhaps the elegant birch, sensible to the softest breeze; or the richer laburnum, waving its golden locks.

We wish to have this point settled the rather, because, if the sithe and roller are to be sunk, the brush and curry-comb ought to be buried; and if shaggy roughness, broken lines, and staring protuberances, are to be preferred, the straw-yard, in like manner, should be preferred to the stable, and straw take place of hay and corn, as the food of horses. Should John remonstrate—"Sir, under this treatment, Crop will not be able to carry you up to the hounds, nor poor old Punch to carry your honour round the ride; and lord, Sir, how Snip and Squirrel will look in harness! they can never be fit to go a journey, nor even to take my Lady to church." No matter, all the pleasures, comforts, and conveniencies of life must now give



give place to picturefknefs,—or picturefknefs give place to them.

Among *dogs*, the Effayift obferves, “the  
“ Pomeranian and rough water-dog are more  
“ picturefk than the fmooth fpaniel” (fhould  
not this have been pointer? our true-bred  
Englifh fpaniels, whether for woods or  
water, are fhaggy) “or greyhound; the  
“ fhaggy goat than *the* *sheep*, and *the*fe laft  
“ *are* more fo when their fleeces are rough  
“ and hang down loofely, than when they are  
“ juft fhorn.” (Page 60.) Here again the  
Effayift betrays his want of obfervation on  
the natural objects of this country. Englifh  
fheep, in general, are infinitely more beautiful  
(if rotundity and fmoothnefs of furface are  
deemed charaeteriftic of beauty) before, than  
juft after, they are fhorn. Divested of  
the fleece, the high rifing of the chine,  
and the aukward angle it forms with the neck,  
the protuberances formed by the hips and  
rump, and the deep hollows on the fides (of  
ordinary fheep), entitle them to any epithet  
but beautiful; until the hollows, the angles,  
and the “ftaring bones,” being filled up or  
rounded,



rounded, by the growth of the fleece, they resume their beauty. He does not, on the whole, however, decide, whether sheep are to be ranked among beautiful or among picturesque animals; nor whether they ought to be suffered within the view of a gentleman's habitation.

Of *deer* he speaks with more precision.—  
 “ Their wild appearance, their lively actions,  
 “ their sudden bounds, the intricacy of their  
 “ branching horns, are circumstances highly  
 “ picturesque,” but adds, “ their effect in  
 “ groups is apt to be meagre and spotty\*.”  
 (Page 63.) Who ever saw a head of deer,  
 arranged in such close and regular order, as  
 to give the idea of a spot, or a clump of mea-  
 gre Scotch firs? There are always strag-  
 glers sufficient to prevent any such idea  
 from being raised, except in the mind of  
 a Connoisseur; and it is highly probable, that  
 the Essayist caught his on canvas (where  
 such arrangement had been made through  
 the

\* *Spotty, dotty, liney, edgy, &c. &c. &c.* the learned  
*slang* of Connoisseurs; and equal to anything of the  
 sort, which we recollect to have heard of as coming  
 from the *Brown Bear*.

the ignorance of the painter), rather than in real park-scenery. As well might a few newly thorn sheep, scattered over a park, be deemed meagre and dotty, and produce in the sickly mind of a Connoisseur, the unbearable effect of single trees, dotted about in a similar manner. But leaving these trifles to the fancier in pictures, we pass on to the more important concerns of the bird-fancier.

Mr. Gilpin thinks the effect of the plumage of birds, without exception, is picturesk: indeed, considering the variety and intricacy of colouring, who can think otherwise? The Essayist, however, sets aside colour, and makes outline or surface the test of his taste\*; and in his grammar, most birds are epicene.

\* And this, too, after the satisfactory manner in which Mr. G. has settled this point. "The smoothness of the surface is only the ground of the colours. In itself, we admire it no more than we do the smoothness of the canvas, which receives the colours of the picture."—*Essay on Pict. Beauty*, p. 23. But it was, perhaps, thought politic to make some trifling deviation, in order to give an air of originality to the Author's ideas; and to enable him the better to claim, as his own, the established system he had chiefly adopted. In the  
pro-

epicene. In still life, they are beautiful ; but roused, by anger or love, they become picturesque. Thus “ the game cock, when he attacks his rival, raises the feathers of his neck, the purple pheasant his crest, and the peacock, when he feels the return of spring, shews his passion in the same manner.” Hence a peacock in pride, as the heralds term it, must not, on this principle, be deemed beautiful : nor, on the same principle, are roughs and rees, or cople-crowned cocks and hens, admissible to this distinction. His words are these : “ Many birds have received from nature the same picturesque appearance as in others happens only accidentally : such are the birds whose heads and necks are adorned with ruffs, with crests, and with tufts of plumes, not lying smoothly over each other as those of the back, but loosely and irregularly disposed. These

prosecution of the Essay, he appears to have forgot that he had fathered this false principle ; for, in speaking of grounds, he mentions “ varied tints of soil ” as belonging to “ Pictureskness.” (See p. 166. also this Review, p. 65.)—Indeed, he repeatedly speaks of *weather plains*, as a high mark of pictureskness.

“ These are, perhaps, the most striking and  
 “ attractive of all birds (and it is the same  
 “ in all other objects), as having that de-  
 “ gree of roughness and irregularity which  
 “ gives a spirit to smoothness and sym-  
 “ metry; and as these last qualities prevail,  
 “ the result of the whole is justly called  
 “ beautiful.” (Page 64.) Is not this the very  
*talk* of a pigeon fancier?

Not tired, however, with what he has said  
 in the text, he renews his triflings in a most  
 unsufferably long note; holding Mr. G. all  
 the while fast by the button, bringing up the  
 old story of the Grecian building and the  
 horse; making no other apology for thus  
 obliging him to hear his own taste arraigned  
 and to see his opinions buffeted, than that it  
 is necessary to establish his own air-founded  
 system. “ I have pressed strongly on these  
 “ points of difference between Mr. Gilpin  
 “ and me, because I think it very essential to  
 “ the chief object I have had in view, that of  
 “ recommending the study of pictures, and  
 “ of the principles of painting, as the best  
 “ guide to that of nature, and to the improve-  
 “ ment of real landscape.”—Note, page 67.

The

The remaining subjects of this Chapter are, the HUMAN SPECIES, ANGELS, and PAINTERS,—who stand superior beings in this climax.

There is little said, and less noticeable, respecting the two first; “beggars, gypsies, “and all such rough tattered figures,” are picturesk; angels “in their state of glory “and happiness, raise chiefly ideas of beauty “and sublimity;” (widely distinct from each other) “like earthly objects they become “picturesk when ruined.”—Hence the fallen Angels are picturesk; putting on a *variety* of forms, causing much *intricacy* of sentiment, and producing great *irritation* of mind.

Of painters, “Salvator Rosa is one of the “most remarkable for his picturesk style:”— “Guido, on the other hand, was as eminent “for beauty:”—but, “of all the painters who “have left behind them a high reputation, “none, perhaps, was more uniformly smooth “than Albano, or less deviated into abrupt- “ness of any kind; none also have greater “monotony of character; but, from the ex- “treme beauty and delicacy of his forms, “and his tints (particularly in his children)  
“ and



“and his exquisite finishing, few pictures are  
“more generally captivating.”—Page 74.

If monotony of character, beauty and delicacy of form, and exquisite finishing, have such powers as to render even a lifeless sheet of canvas captivating, surely, when these effects are blended with other objects of the senses, and themselves varying with a varied light, they cannot fail of being most enchanting in embellished scenery.

And here we perceive a still wider gulp between Landscape painting and Rural ornament, than any we have before examined. In viewing a painting, one sense only is employed, and this reposing on a single object, without any intrusion or disturbance; and here variety and intricacy become requisite to engage and interest the mind.

On the contrary, in viewing natural scenery, where almost every sense is more or less engaged; where the eye, beside the objects before it, is acted upon by a varied light; the intervention of a building, a tree, or a cloud, cutting off the rays; it is also irritated by the motion of animals, especially birds, crossing the view; of trees, waving their branches, or

G

sending



sending off a shower of leaves ; and of the shadows of clouds, sweeping across the field of view, one of the most delightful objects in natural scenery. The ear, too, is engaged in living pictures ; the lowing of kine, the neighing of the horse, the bleating of the flock, the coarse *barking* of deer ; the roaring or murmurings of waters, the howling or whistling of winds, the varied voices of domestic and familiar birds, and the wild warblings of the grove, all add variety and intricacy to the general effect. An excess of heat or cold, an unexpected shower, or a sudden gleam, whether they displease or delight, equally tend to divide our attention ; even the capricious sense of smelling will not always forego its natural right of irritation.

Amidst this complex assemblage of sensual objects, many of them involuntary and uncertain, does the mind require, that the fixed and certain objects of vision should be designedly and studiously rendered intricate, to employ it, and *forked*, to irritate it ? Rather, surely, ought these objects to be simplified,  
in

in such manner as to be rendered intelligible at sight.

In real life, every man who is master of a house, let his rank and station be what it will, generally meets with a full sufficiency of intricacy and irritation, among the picturesque scenery of human nature ; and seeks his country retreat to find peace and tranquillity : and what is more likely to furnish him with these, than the beauty and harmony of its surrounding objects ? If a still lake can soften even the savageness of its surrounding scenery, as has been suggested, why shall not a smooth lawn and flowing lines, soft foliage and beautiful flowers, assist in giving the tranquillity of mind required ? Nay, may it not be farther suggested, that scenes of beauty and harmony inspire those who admire them with accordant tones of friendship ; while the goading objects of picturesqueness have a similar tendency to excite the spirit of discord ? \*

G 2

When

\* This passage was written before a subsequent remark of the Essayist, conveying a similar idea, was particularly noticed : a circumstance which arose from the method in which this Review has been prosecuted ; each

When the mind is cloyed with tranquillity, and tired of the intercourses of friendship, the sharp angles and broken lines of the neighbouring highways and hedges, the difficulty and dangerousness of roads; the abrupt burst of picturesk objects, the ass, the half-starved horse, or decrepid age in picturesk distress, may be employed in goading and irritating the mind, to fit it for domestic enjoyments. Beside, even on the score of *variety*, without any view to comfort or peace of mind, or any such subordinate concerns, the ground about a house should be dressed, to give this dear quality of pictureskness, *variety*, to the general face of the country.

## C H A P.

Chapter having been considered as a separate paper, and fully *reviewed*, before the succeeding Chapter was entered upon; in order to give distinctness to the Remarks, and to fix the energy of first impressions: all the knowledge which the Reviewer previously had of it, arose from having had it read to him, in the intervals of study, some weeks before he conceived the idea of entering upon this Analysis; and he may have then caught and retained the idea. This, however, is of little importance, compared with the truth which it probably contains.

## C H A P. IV.

THE Fourth Chapter of the Essay professes to define the distinguishing characters, between the three ocular properties of objects, which have been previously treated of, and to regulate their stations with respect to each other,

Whoever has read, with repeated attention, the works of Mr. Burke, Lord Kaimes, and Mr. Gilpin on these topics, will find little if anything *new* or interesting, in the Chapter now under review. Yet it appears to have been written more dispassionately than many other parts of the work: a love of investigation, for the sake of truth, seems to have been the amiable motive; the hatred of improvement appears to have slept; especially through the text: nevertheless, in the tail of the last Note, a sting is lodged. But its point is blunt, and its venom ineffective. Almost the entire Note requires to be transcribed.

G 3

“ Softness

“ Softness as well as smoothness is become  
“ by habit a visible quality, and from the  
“ same kind of sympathy is a principle of  
“ beauty in many visible objects. But as the  
“ hardest bodies are those which receive the  
“ highest polish, and consequently the highest  
“ degree of smoothness, there are a number  
“ of objects in which smoothness and softness  
“ are for that reason incompatible. The one  
“ however is not unfrequently mistaken for  
“ the other, and I have more than once heard  
“ pictures, which were so smoothly finished  
“ that they looked like ivory, commended for  
“ their softness.

“ The skin of a delicate woman is an ex-  
“ ample of softness and smoothness united ;  
“ but if by art a higher polish is given to the  
“ skin, the softness and (in that case I may add)  
“ the beauty is destroyed. Fur, moss, hair,  
“ wool, &c. are comparatively rough, but  
“ are soft and yield to the pressure, and there-  
“ fore take off from the appearance of hard-  
“ ness, and also of edginess; a stone or  
“ rock polished by water is smoother but less  
“ soft than when covered with moss; and  
“ upon this principle the wooded banks of a  
“ river

“ river have often a softer general effect than  
 “ the bare shaven border of a canal. There  
 “ is the same difference between the grass of  
 “ a pleasure-ground mowed to the quick and  
 “ that of a fresh meadow, and it frequently hap-  
 “ pens that by continual mowing the verdure as  
 “ well as the softness is destroyed, so much  
 “ does excessive attachment to one principle  
 “ destroy its own ends.”—Note, page 88.

Would it not be equally just to say that a broom is softer than a camel hair brush, or a furze cover than a velvet cushion, as that coppice wood is softer than grass in its velvet state? What can more resemble a green velvet cushion, than a grassy bank duly shorn? What is a “ fresh meadow” but a sheet of shaven lawn! Because it is possible to give turf a temporary appearance (for a few hours or a few days) of hardness, does it follow that it never has any other appearance, or that such an appearance may not, and ever ought to be, avoided \*? Equally does the Essayist betray his want of information in the art he is reviling,

\* GRASS WALKS, and nothing is more agreeable to the foot in dry situations and in dry weather, ought to be mown *close*; but not so a LAWN, which should ever be



viling, (and to which he is arrogating to give law!) in imagining, or attempting to insinuate, that the freshness, softness, and beauty of turf is not perpetually renewable.

## C H A P. V.

THE Fifth Chapter, as it professes to apply the foregoing principles to the art of embellishing grounds, may seem to require more than an ordinary share of notice: and in it may reasonably be expected the overthrow of Mr. Brown and his followers.

“Of the three characters,” (the sublime, the beautiful, and the picturesque,) says this Essayist, “two only are in any degree subject to the improver; to *create* the sublime is above our contracted powers, though we may sometimes heighten, and at all times lower its effects by art. It is, therefore, on a proper attention to the beautiful and the  
“pic-

be a carpet of green velvet; were it possible, in the drought of summer, and the severity of winter, to preserve it always in that state.

“ pictureſk, that the art of improving real  
“ Landſcapes muſt depend.

“ As beauty is the moſt pleaſing of all  
“ ideas to the human mind, it is very natural  
“ that it ſhould be moſt fought after, and that  
“ the name ſhould have been applied to every  
“ ſpecies of excellence.”—“ Few places have  
“ any claim to ſublimity, and where nature  
“ has not given them that character, art is  
“ ineffectual; beauty, therefore, is the great  
“ object, and improvers have learned from  
“ the higheſt authority, that two of its prin-  
“ cipal cauſes are ſmoothneſs and gradual  
“ variation:” qualities, he adds, that are ſo  
much within every man’s power to produce,  
that any common labourer, “ who can make  
“ a nice aſparagus bed, has one of the moſt  
“ eſſential qualifications of an improver, and  
“ may ſoon learn the whole myſtery of ſlopes  
“ and hanging levels:” a circumſtance, by  
the way, which, to the owner at leaſt, muſt  
very much heighten their beauty.

Thus we have it deliberately, and we truſt  
finally, ſettled by the Eſſayiſt, that beauty is  
the great object of the improver, and that  
the two principal cauſes of beauty are “ ſmooth-  
“ neſs .

“ness and gradual variation :” the first principle and very basis of modern gardening: literally, the groundwork of Mr. Brown and *all* his followers !

But smoothness and gradual variation, alone, and unmixed with other qualities of objects, are insipid: “ the most enchanting  
“ object the eye of man can behold, that  
“ which immediately presents itself to his  
“ imagination when beauty is mentioned—  
“ that, in comparison of which all other beauty appears tasteless and uninteresting, is the  
“ face of a beautiful woman ; but even there,  
“ where nature has fixed the throne of beauty,  
“ the very seat of its empire, she has guarded  
“ it, in her most perfect models, from its two  
“ dangerous foes—insipidity and monotony.  
“ The Greeks (who cannot be accused of  
“ having neglected the study of beauty, or,  
“ like Dutch painters, of having servilely  
“ copied whatever was before them) judged  
“ that the straight line of the nose and forehead  
“ was necessary to give a zest to all the other  
“ flowing lines of the face ; then the eyebrows  
“ and the eyelashes, by their projecting shade  
“ over the transparent surface of the eye, and  
“ above

“ above all the hair, by its comparative rough-  
 “ nefs and its partial concealments, accom-  
 “ pany and relieve the softnefs, clearnefs, and  
 “ smoothnefs of all the reft; where the hair  
 “ has no natural roughnefs, it is often arti-  
 “ ficially curled and crisped, and it cannot be  
 “ fupposed that both sexes have been fo of-  
 “ ten mistaken in what would beft become  
 “ them.”—Page 92.

This far, too, the principles of the Essayist and of modern gardening, perfectly agree:—a field of smooth and flowing furface, broken by hanging shrubberies and oval clumps, and margined by trees, no doubt of the fineft frizzle.

And let us not pafs from this fascinating fcenery in hafte: let us ftop a while and gaze on this “ object moft enchanting in the eye  
 “ of man;” and why it is fo, every man well knows. Can any man (unlefs a mere man of picturefknefs) view the face of a beautiful woman, with the *same eyes*, and the *same emotions*, he does a piece of made ground, or an afparagus bed? Does he, in admiring a *sweet fenfible countenance*, or in viewing with  
 the

the eye of man, the face of *a lovely desirable woman*, see the figure of her forehead, or the line of her nose? Her eyes probably engage the whole of his attention. But Landscapes, even those of Claude, have neither eyes nor melting souls to heighten their expression. Hence the analogy does not hold; the argument is unfair; though, as we have seen, it militates against its advancer.

We now pass on, "nothing loth," through the remaining pages of this invaluable Chapter.

"Flowers are the most delicate and beautiful of all inanimate objects, but their queen, the rose, grows on a rough bush, whose leaves are ferrated, and which is full of thorns. The moss rose has the addition of a rough hairy fringe, that almost makes a part of the flower itself. The arbutus, with its fruit, its pendant flowers, and rich glossy foliage, is, perhaps, the most beautiful of all the hardier evergreen shrubs; but the bark of it is rugged, and the leaves (which, like those of the rose, are sawed at the edges) have those edges pointed upwards,



“wards, and clustering in spikes; and it may  
 “possibly be from that circumstance, and  
 “from the boughs having the same upright  
 “tendency, that Virgil calls it *arbutus bor-*  
 “*rida*, or, as it stands in some manuscripts,  
 “*horrens*.” (Page 94 and 95.) This, surely,  
 is rather the description of a botanist than of  
 a Landscapist. To see the general effect of  
 a shrub, the eye is placed at a distance too  
 great (especially in a Landscape!!) to distin-  
 guish the rough hairy fringe of the calix, or  
 the serrature of the leaves. The arbutus is  
 certainly one of the most delightful shrubs in  
 nature; but on our author’s principles, is it  
 not rather picturesk than beautiful? But we  
 wish not to delay.

“Among the foreign oaks, maples, &c.  
 “those are particularly esteemed, whose leaves  
 “(according to a common, though perhaps  
 “contradictory phrase) are beautifully jag-  
 “ged.

“The oriental plane has always been rec-  
 “koned a tree of the greatest beauty: Xerxes’  
 “passion for one of them is well known, as  
 “also the high estimation they were held in  
 “by



“ by the Greeks and Romans : the surface of  
 “ its leaves is smooth and glossy, and of a  
 “ bright pleasant green ; but they are so  
 “ deeply indented, and so full of sharp angles,  
 “ that the tree itself is often distinguished by  
 “ the name of the true *jagged* oriental plane.”

Page 95.

Xerxes must have had an unfoldierlike mind to conceive a passion for a tree, on account of the raggedness of its leaves ! Did he not rather rest his admiration on the magnificence of its general effect, the boldness of its outline, and the strength and variety of its features, the splendor of its canopy, and the delicious coolness of its shade ? But no matter ; we cannot stop here to dispute the point.

“ The vine leaf has, in all respects, a strong  
 “ resemblance to the leaf of the plane, and  
 “ that extreme richness of effect, which every  
 “ body must be struck with in them both, is  
 “ greatly owing to those sharp angles, those  
 “ sudden variations so contrary to the idea  
 “ of beauty when considered by itself.—On  
 “ the other hand, a cluster of fine grapes, in  
 “ point of form, tint, and light and shadow,

“ is

“ is a specimen of unmixed beauty, and the  
 “ vine, with its fruit, one of the most striking  
 “ instances of the union of the two charac-  
 “ ters, in which, however, that of beauty in-  
 “ finitely prevails; and who will venture to  
 “ assert, that the charm of the whole would  
 “ be greater by separating them? by taking  
 “ off all the angles and sharp points, and  
 “ making the outline of the leaves as round  
 “ and flowing as that of the fruit?” (Page 96  
 and 97.)—Certainly not; all this is granted,  
 in its fullest extent: who can dispute the  
 charms of “the vine with its fruit?” Even  
 supposing a cluster of grapes to have no posi-  
 tive beauty in itself, the association of ideas  
 which will ever accompany it, cannot fail to  
 furnish it with charms.

We now proceed to the application of this extraordinary quality, jaggedness.

“ I must here observe (and I must beg to  
 “ call the reader’s attention to what seems to  
 “ me to throw a strong light on the whole  
 “ of the subject) that almost all ornaments  
 “ are rough, and most of them *sharp*, which  
 “ is a *mode* of roughness, and, considered ana-  
 “ logically, the most contrary to beauty of  
 “ any

“ any mode. But as the ornaments are rough,  
“ so the ground is generally smooth ; which  
“ shews, that though smoothness is the ground,  
“ the essential quality of beauty, without  
“ which it can scarcely exist, yet that rough-  
“ ness, in its different modes and degrees, is  
“ the ornament, the fringe of beauty—that  
“ which gives it life and spirit, and preserves  
“ it from baldness and insipidity. The co-  
“ lumn is smooth, the capital is rough ; the  
“ facing of a building smooth, the frieze and  
“ cornice rough and suddenly projecting : so  
“ it is in vases, in embroidery, in every thing  
“ that admits of ornament ; and as ornament  
“ is the most prominent and striking part of  
“ a beautiful whole, it is frequently taken for  
“ the most essential part, and obtains the first  
“ place in descriptions. But were an architect  
“ to ornament the shafts as well as the capitals  
“ of his columns, and all the smooth stone  
“ work of his house or temple, there are few  
“ people who would not be sensible of the  
“ difference between a beautiful building and  
“ one richly ornamented.”—Page 98.

If the reader has obeyed the call of the au-  
thor of this inestimable passage, its application  
to

to the art of Rural embellishment needs little explanation.

To give the required beauty to the ground-work, render it smooth and gradually varying; if hollow ways or neglected quarries are within its area, throw down the banks, fill up the hollows, and thus make the surface *smooth* enough to prevent abruptnesses, and to give it the requisite gradual variation; but of course, without attempting to reduce it to a *level*. In this beautiful ground, we perceive the smooth well turned forehead, the gradually swelling cheeks, and other swelling smoothnesses of a beautiful woman. In it, too, we can trace the polished sides of the vase, the swelling smoothness of the column; and perhaps, in its shelving margin, the smooth stone work of the Grecian building. Hence, in this easy flowing surface may be seen all that simple beauty has to show.

We now proceed to ornament it. It is thus to be performed. Draw a line, no matter whether straight or winding, along the outer margin of this beautiful area. Place in this line, trees of the larger size;—within them, another line of trees of a lower order;—in

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front

front of these, lines of shrubs of different heights; at their feet, a convex frieze of gravel; and at its base, an architrave of flowers. Thus we have the very entablature of Grecian architecture;—and the very very belt of Mr. Brown!

But the area, though beautiful, is yet simple and insipid: this, too, must be ornamented. Architecture will not here serve us: windows, though Grecian, would not ornament a lawn: we must rather have recourse to sculpture; and the vase, professedly the most tasteful production of the sculptor's art, shall be our authority. Scatter we then circles and ovals of shrubs and flowers, of the sharpest leaf and calix, over the polished ground-work: and thus we have, in the sharpest, most jagged, and enchanting shapes, the alto-relievo medallions of Grecian sculpture, and the contemptible shrubby clumps of English gardening!

Thanks to the kind Essayist for this accurate idea of the Rural art! It never struck us, until we read this Chapter, that it is much more nearly allied to the sculptor's than the painter's art. Near the house, and  
im-

immediately under the eye, it might be deemed purely sculptural. Polished grounds, ornamented with RELIEVES of shrubs and flowers, might well be defined LIVING SCULPTURE; with this advantage over other sculpture;—instead of the ground-work being reduced to a hard polish, with a glare and colour, perhaps offensive to the eye, the living ground-work is soft and green, the eye's favourite colour; and the ornaments sharp beyond the power of the chissel, or even the file! the serratures of the arbutus leaf, the calix of the rose, and the leaf of the holly! at once, polished, rough, and sharp;—divinely sharp!

## C H A P. VI.

THE next succeeding Chapter relates to the *effects* of smoothness and roughness, of beauty and pictureskness, with the application of these effects to Landscape: to the painter, a most valuable part of the work; discovering more study of the subject, and more



distinctness and *beauty* of elucidation, than all which has gone before. The transfiguration of a naked down from the beautiful to the picturesque, is happily conceived and expressed.

“ If we take any smooth object, whose  
“ lines are flowing, such as a down of the  
“ finest turf with gently swelling knolls and  
“ hillocks of every soft and undulating form,  
“ though the eye may repose on this with  
“ pleasure, yet the whole is seen at once,  
“ and no farther curiosity is excited ; but let  
“ those swelling knolls (without altering the  
“ scale) be changed into bold broken promontories, with rude overhanging rocks ;  
“ instead of the smooth turf, let there be  
“ furze, heath, or fern, with open patches  
“ between, and fragments of rocks and large  
“ stones lying in irregular masses, it is clear,  
“ on the supposition of these two spots  
“ being of the same extent and on the same  
“ scale, that the whole of the one may be  
“ comprehended immediately, and that if you  
“ traverse it in every direction little new  
“ can occur ; while in the other every step  
“ changes the whole of the composition.

“ Then

“ Then each of these broken promontories  
 “ and fragments have as many suddenly  
 “ varying forms and aspects as they have  
 “ breaks, even without light and shade ; but  
 “ when the sun does shine upon them, each  
 “ break is the occasion of some brilliant light  
 “ opposed to some sudden shadow : All these  
 “ deep coves, hollows, and fissures invite the  
 “ eye to penetrate into their recesses, yet keep  
 “ its curiosity alive and unsatisfied ; whereas in  
 “ the other, the light and shadow has the same  
 “ uniform unbroken character as the ground  
 “ itself.”

These remarks however, though beautiful  
 and erudite as emanation from the mind of a  
 critic in painting, are altogether inapplicable  
 to the Rural art : it never attempted so much  
 beauty, nor ever can give the pictureskness  
 which the imagination has here conceived, and  
 which the painter can readily fix. Ne-  
 vertheless, the remarks are *general*, and they  
 tend to mislead the cursory reader. They are  
 a sort of parody of Mr. Gilpin's remarks on  
 smooth and broken mountains, which have a  
 similar tendency. In his Essay on Picturesk  
 Beauty, Mr. G. gives two drawings of the

same congeries of mountain summits; the one representing them with smoothly folding surfaces; the other with surfaces broken and rugged, with rocks, precipices and trees, in the highest stile of the picturesque. But, let us ask, where is the analogy between a tract of mountain summits, a boundless ocean view of downs, or the ocean itself,—and the grounds about a house? In viewing either of the three first named objects, it forms in itself, *the entire view*, fills the whole sphere of vision; no other object can enter, except the clouds. But not so in viewing a lawn before a house: it can barely be considered as the foreground of the picture, which rises behind and on either side of it. Nor is there, probably, in the whole Island, a lawn of even a few hundred yards in extent, which is not itself broken, with trees, water, or buildings, and *relieved* by pasturing animals. As to the polished grounds, immediately round a house, their extent is generally so narrowly circumscribed, as to render those remarks, if either of them has the most distant reference to such grounds, very illjudged. For, to break the surface of an undulating ground,

ground, by way of rendering it a more pleasing object, to beat in the sides of a metallic vase, and to mangle the face of a fine woman, would be similar acts of absurdity.

What follows respecting trees comes within the planter's province. " I have in both  
" these scenes avoided any mention of trees ;  
" for in all trees of every growth there is a  
" comparative roughness and intricacy, which,  
" unless counteracted by great skill in the  
" improver, will always prevent absolute  
" monotony : Yet the difference between  
" those which appear planted or cleared for  
" the purpose of beauty, and where the  
" ground is perfectly smooth about them,  
" and those which are wild and uncleared,  
" and the ground of the same character, is  
" very apparent. Take, for instance, any  
" open grove where the trees, though neither  
" in rows nor at equal distances, are detached  
" from each other, and cleared from all un-  
" derwood ; the turf on which they stand  
" smooth and level, and their stems distinctly  
" seen ; such a grove of full-grown flourish-  
" ing trees, that have had room to ex-  
" tend their heads and branches, is deservedly

“ called beautiful ; and if a gravel road winds  
“ easily through it, the whole will be in cha-  
“ racter.” (Page 107 and 108.) This is  
a common passage in embellished grounds,  
and few passages, in artificial or natural  
scenery, is more delightful, especially in  
sultry seasons. It is not peculiar to embellished  
grounds : we not unfrequently see it in old  
woods, in England ; and the endless Forests  
of America are chiefly, we believe, of this de-  
scription.

“ But whoever,” continues the Essayist,  
“ has been among forests” (the forests of  
Europe) “ and has seen the effect of wild  
“ tangled thickets opening into glades half  
“ seen across the stems of old stag-headed  
“ oaks and twisted beeches, and of the ir-  
“ regular tracks of wheels, of men, and of  
“ animals, seeking or forcing their way in  
“ every direction, must have felt how dif-  
“ ferently the stimulus of curiosity is excited  
“ in two such scenes ; and the effect of the  
“ lights and shadows is exactly in propor-  
“ tion to the intricacy of the objects.”—Page  
108,

These

These remarks may be valuable to the student in painting, but are in a manner foreign to the Rural art ; which must ever be considered as being employed about a residence ; a house inhabited by cultivated, or at least civilized beings ; certainly not with savages, or forest-side cottagers. About the huts of foresters no art is wanted. Leave every thing to nature and neglect, and we obtain the required scenery.

Briars, brambles and wild tangled thickets, with the poaching effects of cattle, and even cart-ruts (by the way the work of art) may be had gratis, or at low cost ; a very short time, and a small quantity of patience, being equal to the production. The most offensive of Mr. Brown's beautiful disfigurements may readily be *picturested* in this way : it is only transferring the care of them from the gardener to the herdsman, and the business, in a very short time, will be completely done ! This is not theory, raised in a closet or a picture gallery, but is drawn from actual observation, in various parts of this extensive Island ; where, by mere *dint of neglect*, places, heretofore beautiful, have been rendered picturest,



tureſk, and highly irritating, both to the minds and bodies of thoſe who explored them.

But are beds of nettles, burdocks and thistles, and roughets of briars and brambles,—is a place thus pictureſked by neglect, fit for the reſidence of a *family*? If the Authors of the Poem and the Eſſay under review have put themſelves to all this trouble, for the well intended purpoſe of preventing the face of nature from being made beautiful, their time has been ill ſpent indeed; as nothing is more eaſy than to pictureſk even the moſt beautiful place: many of Mr. Brown's might, on *this principle of improvement*, be made the moſt enchanting foreſt ſcenery. Indeed nothing but time and fortuitouſneſs can produce pictureſkneſs. To *create a foreſt thicket*, with a view to immediate effect; or to *plant a mutilated tree*, by way of imitating the dotard of the foreſt; would be a paltry attempt; equally beneath the Rural art, as that of *erecting a ruin*.

But we return with pleaſure to the remarks of our erudite Eſſayiſt.

“ The

“ The peculiar beauty of the most beautiful  
 “ of all Landscape painters is characterised  
 “ by *il riposo di Claudio*, and when the mind  
 “ of man is in the delightful state of repose,  
 “ of which Claude’s pictures are the image,—  
 “ when he feels that mild and equal sunshine  
 “ of the soul which warms and cheers, but  
 “ neither inflames nor irritates,—his heart  
 “ seems to dilate with happiness, he is disposed  
 “ to every act of kindness and benevolence,  
 “ to love and cherish all around him \*.”—

Page 109.

Such being the power of beauty, what man, who can purchase it, at almost any price, would not wish to have it in sufficient quantity around his family residence? not more to incline himself to acts of benevolence, than to inspire his family, his connexions, and even his domestics, with the same amiable disposition,

Let us listen again to the instruction of wisdom. “ Irritation is indeed the source of our  
 “ most active and lively pleasures, but its  
 “ na-

\* This is the passage formerly alluded to. See Page 83.

“nature, like the pleasures which spring  
“from it, is eager, hurrying, impetuous ;  
“and when the mind is agitated, from what-  
“ever cause, those mild and soft emotions  
“which flow from beauty, and of which  
“beauty is the genuine source, are scarcely  
“perceived.”—(Page 110 and 111.) A  
sufficient caution, surely, to avoid indulging  
in the pleasures of irritation too freely ; like  
taking a bottle extraordinary, they may  
give a fillip to ennui, and prepare us for  
the more rational enjoyments of life ; but  
it would be equally reasonable for a man to  
spend his days in “eternal” drunkenness, as  
to subject himself “eternally” to the irrita-  
tions of pictureskness.

The remaining part of this Section applies  
to painting only, and is well entitled to the  
study of its artists. The language and the  
learning it conveys cannot fail to please and  
instruct. One passage, only, attracts the at-  
tention of the Rural artist ; as it shows how  
little he can command the materials of the  
Landscape painter : he must be reminded,  
however, of the Essayist's having already con-  
fessed that the sublime is beyond the improver's  
reach ;

reach ; nevertheless, as the scenery about to be described is in part pictureſk, it may be fairly brought forward here.

“ The pictures of Claude are brilliant in  
“ a high degree : but that brilliancy is ſo dif-  
“ fuſed over the whole of them, ſo happily  
“ balanced, it is ſo mellowed and ſubdued  
“ by that almoſt viſible atmosphere which  
“ pervades every part, and unites all toge-  
“ ther, that nothing in particular catches the  
“ eye ; the whole is ſplendour, the whole is  
“ reſt ; every thing lit up, every thing in  
“ ſweeteſt harmony. Rubens in his land-  
“ ſcapes differs as ſtrongly from Claude as  
“ he does from Correggio in his figures ;  
“ they are full of the peculiarities and pic-  
“ tureſk accidents in nature ; of ſtriking  
“ contraſts of form, colour, and light and  
“ ſhadow ; ſun-beams burſting through a  
“ ſmall opening in a dark wood—a rainbow  
“ againſt a ſtormy ſky—effects of thunder  
“ and lightning—torrents rolling down trees  
“ torn up by the roots, and the dead bodies  
“ of men and animals ; with many other  
“ ſublime and pictureſk circumſtances.” Page  
116.

Such

Such circumstances show the magic power of the painter : it is his to command the rainbow or the sun to stand still, the thunder to burst, and the lightning to dart incessantly, and dead bodies to defy corruption and decay. And is it not chiefly owing to this *supernatural* power, that we are induced to give his works their merited admiration, rather than from the circumstances which show them to be merely *copies of nature* ?

In painting, it is the design and execution, the artist, and the art itself, we admire, frequently more than the subject represented. The portraits of Vandyke and Reynolds are admired ; but is it the man or the woman represented that engages our admiration ? or the execution which pleases, the artist we approve, and the art we admire ? In history painting, the design chiefly engrosses our attention ; the artist, however, gains or loses by comparison, and no small part of the delight of a Connoisseur may be supposed to arise from his own vanity, in being able, or in fancying that he is able, to mark and appreciate the comparative merits and demerits of the piece ; whose intrinsic worth, however,

as a moral precept and the train of instructive or pleasurable ideas it suggests, may add considerably to the enjoyment. So in Landscape, it is not more the scene, than the artist and the art, which give effect to the picture. Carry a mere Connoisseur in painting to the real scenes from which Claude painted his Landscapes, and they would be comparatively insipid to him; by reason of the many masterly touches in the pictures, which the realities, in all human probability, never possessed; as extraordinary breadth of light and shadow, exquisite harmony of colouring, well managed brilliancy of light, with happy strokes of intricacy, and other pardonable frauds of the painter; and above all, perhaps, for want of the enjoyment of exercising his own judgment, in marking the characteristic excellencies of the master.



## C H A P. VII.

THE Seventh Section professes to treat of LIGHT and SHADOW ; which, as has been shown, have no permanent existence, are mere phantoms, in *natural scenery* : they are ever changing, even under the brightest sun ; from a given point of view, the shadow may exist one hour, and be lost the next ; and even this passing existence is transient and fleeting as the clouds, of which they may be said to be the sport. It would require little qualification were we to say, that unless under some particular circumstances (as when the ground is abrupt, or the sun near the horizon) they are never *seen*, in real scenery ; where the objects themselves, substances, not shadows, give body to the Landscape ; which remains for days, perhaps for weeks, without shadow, and without partial light ; yet must exist, nay, ought to please, under these circumstances.

It

It is very natural, and perfectly right, for a Landscape painter, in viewing natural scenery, to examine with nice regard, all the light and shadow he can detect in the scene before him ; in order to imagine how, by enlarging and improving them, such scene could best be represented on canvas. So a portrait painter may frequently examine a woman, with a view to imagine how she could best be done in light and shadow, or what sort of a portrait she would make. ( And in like manner, we may suppose, an undertaker sometimes conceives within himself what sort of a corpse the woman before him would make, how she would look in her coffin.) But will any one say that a *Gentleman*, a MAN OF GENERAL TASTE, ought to view either of them with a *professional* eye? In a picture gallery, he examines the objects before him, with the eye of a critic in painting ; in real scenes, with the eye of a critic in natural scenery ; and not for the childish gratification of conceiving how the picture would look in nature, or how the passage in nature would look in a picture.

On the contrary, in *represented scenery*, or Landscape painting, light and shadow may be said to be the picture itself; without them, it is little more than a piece of figured canvas: no wonder, then, that painters should set so high a value upon them, or that a Connoisseur in painting should write a chapter to explain their wonderful effects. But when, after twelve pages being spent on the subject, the Writer tells us gravely, that the study of light and shadow “will be found of infinite service to the improver,” we only pity his *misconception*, or suspect his design:—a system begot and fathered must, in parental duty, be supported.

His definition of breadth of light and shadow is this:—“What is called breadth seems  
 “to bear nearly the same relation to light and  
 “shadow as smoothness does to material objects; for as all uneven surfaces cause more  
 “irritation than those which are smooth, and  
 “those most of all that are broken into  
 “little inequalities, so those lights and shadows that are scattered and broken are infinitely more irritating than those which  
 “are

“are broad and continued.”—Page 120 and 121.

In the preceding Chapters, the delights of irritation have been the favorite theme:—jaggedness,—sharpness,—pictureskness,—are, in the foreground, to be preferred to smoothness and beauty. Here, we are to die away enraptured with breadth of shadow—smoothness—beauty;—because uneven surfaces cause irritation;—and because scattered lights are more irritating than those which are broad and continued. Here we are in the offscap; there on the foreground: so that we are to be irritated at home, and to go abroad to be soothed: a predicament which many an honest man has found himself in.

Surely, the learned Essayist must know, that, in the nature of vision, objects at hand are seen distinctly—appear sharp—and are, of course, more irritating than those at some distance: which, being seen indistinctly, are less sharp—less irritating; until, at length, smaller objects, which, at hand, pleased with the beauty or elegance of their form, lose their forms entirely, and blend with each other in one soft, smooth, obscure expanse.

In this view of the subject, we require smoothness—beauty—at hand, to prevent too great irritation; for, here, every deformity or defect, not only irritates but disgusts; as a rudeness of manner or a raggedness of dress: but, at a distance, we want abruptness and broken lines, to prevent that smoothness and insipidity, arising from indistinctness of vision. Hence the use of obelisks, observatories, and other conspicuous but chastely coloured buildings, to give perspicuity and expression to the offscape.

Again, in the nature of vision, objects at hand appear comparatively large; those at a distance occupy a smaller space on the retina: a group consisting of a few trees, near at hand, is equal to an extent of wood, at some distance. Hence large masses of wood, upon or near the foreground, are heavy, small ones in the offscape mean.

There is a reason and propriety in taste: every part of one extensive scene must be consistent,—and the nearer the arrangement or composition of parts agrees with the nature of vision, the greater satisfaction it will give to a cultivated eye. Painters, it would  
seem, .

seem, having discovered this, have employed breadth of shadow—have covered “several hills of bad shapes, and thousands of uninteresting acres, with one general shade;” not to smooth them, but to enlarge the objects, and render them more conformable to the laws of vision; and happy would it be for the Rural artist if he had a similar power: to acquire this, it would indeed be worth his while to study painting!

It seldom happens, however, in natural scenery, that the objects in the distance are too distinct; especially when they are seen under a clouded sky, or, as a learned Landscapist might say, are not *lit up*.

On the same principle of consistency and adherence to the nature of vision, all *natural* objects, which, in distance, are seen unnaturally distinct, or, in the learning of the gallery, appear liney or edgey, spotty or dotty,---offend, and ought to be avoided \*. But would

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\* Not so, however, *artificial* objects; such as are mentioned above; for the eye intuitively appreciates them as artificial objects;—as the regular works of architecture; and, of course, they cannot *offend* as being *unnatural*.



it be wisdom, would it be prudence, in the Rural artist, to repair to a picture gallery, and look over its *shadowy deceptions*, in order to be convinced of this, when the *unvarnished truth* may be seen, by any man who will open his eyes, in real scenery !

That a study of the PRINCIPLES OF TASTE is as requisite to the Rural art, as it is to painting, is certain. But these principles should be studied among natural scenery, fortuitous or designed ; and be proved under the varied influence of natural light and shadow, accompanied by the irritations of various senses in a variety of situations ; not sought among the magic fictions of artificial light and shadow, and proved by the sight alone, in a single

*unnatural*. They are what they should be : the eye views them as such ; and a mind conversant in ornamented nature, knows why they appear in their assigned situations. They offend not in the offscape, more than does an alcove or a temple, a monument or a mausoleum, in the nearer grounds. An obelisk, even on a middle distance, may be perfectly satisfactory to the eye ; as that of Hagley seen from the house ; so may a tower or observatory, as that of Taymouth.

gle point of view\*. The painter, it is true, before he can strike out any thing superior to what has been done by others, must study nature. But how, and for what purpose? Why to catch some striking features, which he can, by his art, represent on a plain surface: not to gain a general idea of the face of nature, with a view to the improvement of some certain portions of it,—so as to give it the highest degree of ornament and utility, pleasure and comfort, to the ornamented persons, and cultivated minds, of those whose lot in life it is to inhabit it.

Need we ask whether the Grecian sculptors studied the works of portrait painters for just ideas in statuary, in preference to naked

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slaves,

\* In the following extract we see the supernatural power of the Painter, and perceive how little it is in the power of the Rural artist to *imitate him* !!

“ I of course suppose the sun to act on these different  
“ objects with equal splendour; for there are some  
“ days when the whole sky is so full of jarring lights,  
“ that the shadiest groves and avenues hardly pre-  
“ serve their solemnity; and there are others when  
“ the atmosphere (*like the last glazing of a picture*)  
“ *softens into mellowness whatever is crude throughout the*  
“ *landscape !!!*”—Page 123.

slaves, gladiators, or the works of preceding masters in their own art? It would be as absurd to suppose they did, as it is to recommend to the Rural artist the study of Landscape painting. Even at this day, when painting can furnish better specimens than were known to Greece, would it be meet for sculptors to give up the study of naked figures, of living subjects—of realities—of nature and truth—for the splendid deceptions, the shadowy nothings of portrait painting?

But why, it may properly be asked, this *irritated* language? It arises from disappointment, and a degree of disgust. We had conceived that our labours were nearly ended; at least, that among the lights and shadows of the painter, the art whose cause we have espoused could not have been implicated. We regret not, however, the time which has been spent in its extrication; the more we investigate its principles, the more truth and consistency we find they possess. The book before us, no matter as to its intention, will therefore have its use. It will cause the subject to be investigated, and its alliance with  
Land,

Landscape painting to be determined. The more the arguments are involved in plausibility and seducing language, the more difficult they are to appreciate, and the more study and exertion they will excite. They are too much *intricated*, to be examined superficially. The entire foundation requires to be cleared, to show that the arguments are ill grounded, and that the system itself stands on tiptoe, if it can be said to have any footing whatever, on nature and truth.

## C H A P. VIII,

AT length, however, we arrive at a part or division of this Essay, which appears to have been written purely with a view to the painter's use; unalloyed with false system, sourness, and inveteracy against modern English gardening. Here, we see the Essayist's style of thinking and writing in a favourable and amiable point of view: each part playing happily

happily into the other ; smooth, flowing, and beautiful.

The subject of this Section is COLOURING. The description of a grove receiving, from the hand of Nature, its leafy drapery and vernal hues, is singularly elegant and pleasing :

“ The colours of spring deserve the name  
“ of *beauty* in the truest sense of the word ;  
“ they have everything that gives us that  
“ idea ; freshness, gaiety, and liveliness, with  
“ softness and delicacy. Their beauty, indeed, is of all others the most universally  
“ acknowledged ; so much so, that from them  
“ every comparison and illustration of beauty  
“ is taken.

“ The earlier trees, besides the freshness  
“ of their colour, have a remarkable light-  
“ ness and transparency without nakedness ;  
“ their new foliage serves as a decoration,  
“ not as a concealment, and through it the  
“ forms of their limbs are seen as those of  
“ the human body under a thin drapery ;  
“ a thousand quivering lights play around  
“ and amidst their branches in every direc-  
“ tion, even into the innermost parts of the  
“ woods.



“ woods \*. The circumstances that most  
 “ peculiarly distinguish trees at this season  
 “ are characterized by Mr. Gray, in two lines  
 “ of his beautiful lyric fragment :

“ And lightly o’er the living scene

“ Scatters his tenderest, freshest green.”—P. 146,

Whenever this author speaks of the masters, as he does in this Section, in corroborating his theory of Colouring, it is with a flow of language and expression, which, though frequently verging on enthusiasm, convinces us that he is intimately acquainted with his subject ; and makes one regret that he should not have confined his Essay to painting only. Even now it may not be too late to correct the error, which, in some extraordinary way, he has most unfortunately adopted ; and, having adopted, has less pardonably thought fit to pursue.

This separation of the two subjects would not preclude him from offering hints on NATURAL ORNAMENT, or from laying down prin-

\* Have we not, here, the essential qualities of *picturefkeness* ! variety, intricacy, roughness, raggedness, coquetry, and quivering lights !



principles drawn from natural scenery (not Landscape painting) for the conduct and guidance of the Rural artists. For the art, though it certainly has passed its infancy, is not yet at maturity ; indeed, its artists must be truly supercilious, who would not receive with gratitude the dispassionate advice of every man ; no matter as to the source from which it was drawn, or the propriety with which it could be adopted.

For instance, the subject now before us, Colouring, though not equally within the power of the painter and the planter, yet it is proper that the latter should be acquainted with its principles and effects ; and he must be unfit for his profession, who would indig-  
nantly refuse to examine, with all attention, the Essayist's strictures on this subject. And although he may find nothing which he had not recognized before, in nature ; nay, even should he perceive that the Essayist's theory is ill founded ; yet it will exercise his mind, and may excite new ideas, or strengthen those which he had previously formed. With this intention, let him examine, first, what the  
Essayist

Essayist says of Colours, and, then, examine the page of nature on the same subject.

It would be difficult to convey an adequate idea of the Essayist's ingenious remarks, on this subject, without transcribing the entire Chapter, with its appendant Notes. Indeed, a previous knowledge of them is not requisite to the due understanding of Nature's colouring. We therefore invite our readers, whether or not they have read the Essay on the Picturesk, to accompany us in our examination of the ample and interesting face of Nature, with a view to ascertain its prevailing colours.

There being a fitness and consistency in all things natural, and GREEN being the prevailing colour of nature, we may venture to note down, that green was created for the human eye, or the human eye for green colours.

In later Spring, and during Summer, we find its varied tints and shades spread, with great profusion, over the earth's surface: not uniformly and entire, however; though they may be said to form the prevailing groundwork of Nature's colouring. Shooting cliffs  
and

and earthy steeps; the banks of rivers and waters themselves; rocks and stony surfaces; the tracks and scrapings of cattle and sheep; and, near at hand, the industrious mole, and the blossoms of the vegetable tribes, all assist in breaking this predominant colour, and giving more or less variety to the general scene.

In autumn, and in *disfoliating climates*, fruits of varied colours, and maturing foliage of colours not less various, with ripening grain and herbage, first show themselves partially among the summer verdure; and continue to encroach upon it, until it loses its predominancy; making one among a variety of colours: retaining its dominion only over evergreen trees and shrubs, or where the seed-stems of herbage have been checked or removed, by grazing animals, or the fith. In a state of neglected nature, the colour of green must in a manner vanish, in later autumn; unless where it is retained by the evergreen tribes. On the contrary, in the *tropical regions*, green reigns uninterrupted from year to year, over the leafy kingdom; herb-  
age

age there changing its colour with dry and rainy seasons.

Here, again, we perceive the fitness and consistency of nature. Green is refreshing to the sight\* : and, in the middle latitudes, trees retain their greenness during the summer months, only ; changing to mellow hues, as autumn advances : while within the tropics, where the sun is ever scorching, the vegetable creation (trees at least) retains perpetual greenness.

In the winter of disfoliating climates, the mellow tints of autumn give place to the murky brown of naked spray, varied perhaps by brighter stems and decayed branches. Even the grass and other herbage, at this season, lose their greenness ; unless in rich and highly cultivated situations. In a state of neglect, the colour is lost ; except where evergreens abound.

These being some of the principal facts respecting the colours of natural scenery, it  
may

\* The *coolness* of green, however, arises chiefly from associated ideas ; sultry suns fade it, cooling showers produce or heighten it.

may have its use to trace their effects on the human mind, in a disfoliating climate, and cultivated country.

The revival of vegetation, and the renewal of greenness, in spring, give delight; not more, perhaps, by the agreeableness of the colour of green, than by its affording variety to the darksome hues, and relief from the dreary scenes of winter. At this season, though the air may yet be chilly, we are not offended with the *coldness* of the colour: we only admire its *refreshing* influence, the variety it occasions in the colouring of nature's canvas, the relief it gives to the gloom of winter, and receive it, with pleasure, as an earnest of more genial seasons, of the revival of the vegetable world, and of the return of plenty to the animate creation. It is not, therefore, the sense of sight only, that is gratified by the green of spring, but the mind at large.

As summer advances, nature's favourite colour is wider and wider spread; the entire tribes of fortuitous vegetation, of trees and natural herbage, presently receive it; and, by their blades, flower stems, flowers and foliage, hide many party-coloured objects; rocks,



rocks, water, stones, and broken surfaces; while the cultivated grounds receive, through the assistance of the husbandman, the same general colour. In this Island, during the month of June, the face of nature may be said to be veiled in green: (unless where it is broken by remaining fallows or by heathy surfaces.) Yet such is the fascinating effect of green, when mixed in endless variety, as it is in early summer, that, notwithstanding its universality, it continues to gratify the eyes of most men; and disgusts the minds of none, whose eyes have not been vitiated by unnatural scenery.

In the more advanced periods of summer, the tints become less various; the blossoms vanish, the summer shoots lose their freshness, and one general colour prevails. At this season, as in the month of July, the eye grows tired of a sameness of hue; and if not disgusted, it is at least prepared for the enjoyments of variety; and autumn gratifies it, in the most ample extent. First, by the golden tints of harvest, and afterwards by the more showy (though not gaudy) colours of ripening

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fruits



fruits and foliage \*; while greenness still retains, in the autumnal herbage, the predominancy, and forms the ground-work on which these varied colours are spread; not, as in spring, in spots or narrow stripes; but over broad surfaces; giving feature and expression to the general face of the country.

It is from these causes, we conceive, the delights of autumnal scenery arise, more than from the inherent excellency which the colours of autumn may possess; notwithstanding what the Essayist has advanced on the subject. Indeed, it was from finding his ideas upon it narrow and unsatisfactory, that we were induced to trace the effects of nature's colouring, on the human mind, through its various changes; and we leave it to those, who may think it worth their while to examine the two opinions, to form their own judgment.

It

\* *Ripening foliage* is a phrase which might, in a work of natural history, be objected to as not strictly accurate; but in writing on the subject of taste, it is perhaps more eligible, because it is less offensive to the ear, than *decaying* or *dying*, *fading* or *withering* foliage.

It now remains to apply these facts, and their effects on the human senses and mind, to RURAL ORNAMENT.

With a view to secure in perpetual freshness the favorite and first of nature's colours, green, provide a sufficient extent of lawn, in the environs to be ornamented.

To break the uniformity of this lawn, to bring under the eye the delightful effects of vernal beauties, and to guard against the universal green of summer; plant trees, shrubs, and flowers of varied leaf and blossom, in groups and tufts of different forms, at a near view from the windows, and frequented walks; such as will preserve a succession of varied tints of foliage and flowers, of early and later plants; that the eye may not be satiated with the beauties of green \*: refreshing from time

K 2 to

\* Being cautious, however, not to introduce the native HAWTHORN; as when in blossom, it is *supposed* to be like a gooseberry bush in a cottage garden,—covered with a white sheet! (See Essay page 149.) And if any of the hints thrown out by the Essayist should be taken, we may expect to see the venerable hawthorn, heretofore the pride of park scenery, hewn down and cast into the fire; lest it should offend, by its spottiness,

to time, the broken ground, and forming brown roads, and gravel walks, to assist in this work of variety.

To bring the riper beauties of autumn within the view, give the first distances (or let them possess) some breadth of wood, but not too great to obstruct the farther distances, nor to injure the effects of vision; mixing the trees, not intimately, but in masslets of varied size and figure. In the offscape, \* larger and broader masses of wood, unmixed (of the same species), that they may wear the same colour at all seasons; in order to give feature, and fulness of visual effect. If the nearer distances rise abruptly above the horizontal line of vision, or sink much beneath it, a depth as well as width of planting is necessary; but, if they are nearly level with it, depth is not *necessary*; the face only is seen; and to give it

spottiness, or dottiness, the eye of the picturesque traveller, during the intolerably beautiful month of May.

\* These remarks should rather be considered as the illustration of a principle, than as conveying didactic rules of practice. In a wide extent of naked surface, the principle might be applied.

it all the apparent breadth that it is capable of receiving, the slope should be gentle; shooting forward from the greatest height, so as to show the greatest quantity of surface \*.

To cheer the dreary reign of winter, plant evergreens, at hand, with deciduous trees of varied bark and twig and bud; and in distance, large extents of evergreens, and of deciduous woods of various colours, their sizes in proportion to their distances, and their

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situa-

\* This may be deemed a species of fraud. If it is such, it is of a venial kind; for we find it frequently in nature's practice. The groups and smaller masses in forests, particularly in vallies dips or bottoms where the soil is rich, are generally of this description. Here, possession is worth contending for; and the conflicts between the stouter tribes of vegetables, and pasturing animals, have generally been in favour of the latter. This is a good lesson to improvers, not to incumber, any farther than ornament essentially requires, flat well soiled lower grounds with wood; which, in such situations, is at once unnatural, unprofitable, and unwholesome. For these reasons, the limited masses, spoken of above, will not offend, but gratify, when the *fraud* is discovered; provided every side of the masses be formed in the same, or a similar way.

situations agreeable to their respective natures.

In short, do what Mr. Brown has done; except planting small clumps in the farther distances, and neglecting to plant them on the immediate foreground: errors which, in every point of view, are censurable. But is it not wonderful, seeing the imperfection of human nature, that he rose so rapidly, and so near perfection?

## C H A P. IX.

WE are now entering upon the last Section of the First Part of this Essay. It professes to treat of UGLINESS; which, though it certainly is, as the Essayist in his happy mode of expression styles it, an ungrateful subject, we must examine with attention; for notwithstanding it appears, demonstrably, from what has gone before, that our Author, in effect, has hitherto been preaching what Mr. Brown has practised,—(some small differences excepted)



cepted) still he continues to harp upon the same string, and to *make believe* that there is really a close affinity between painting and improvement. His definition, or rather idea, of ugliness may be gathered in the following quotation.

“Of these three characters” (beauty, picturefkeness and sublimity) “beauty is that which most nearly interests us, and it is singular that two of those who have most studied it, and best written upon it, should so widely differ in their ideas, that the one should make beauty, and the other ugliness, proceed from the same cause. Mr. Burke has observed, that the idea of variation, without attending so accurately to the *manner* of the variation, has led Mr. Hogarth to consider angular figures as beautiful,”

“Though I have never happened to meet with this position (so contrary to Hogarth’s general system) in the *Analysis of Beauty*, I have no doubt of Mr. Burke’s accuracy; and I can easily conceive, that a painter like Hogarth, who had observed the rich and splendid effects produced by sudden variations, should call angles beautiful. Mr.



“ Burke has, I think, clearly shewn that idea  
 “ to be founded on false principles ; but I  
 “ also think that he himself, had he thought it  
 “ worth his while to investigate so ungrateful  
 “ a subject as ugliness with the same accuracy  
 “ he has that of beauty, would hardly have  
 “ reckoned those objects the *ugliest* which ap-  
 “ proach most nearly to angular, for in that  
 “ case the leaves of the vine and plane would  
 “ be among the ugliest of the vegetable king-  
 “ dom,

“ It seems to me that mere unmixed ugliness  
 “ does not arise from sharp angles, or from any  
 “ sudden variation, but rather from that *want*  
 “ of form, that unshapen lumpish appearance,  
 “ which, perhaps, no one word exactly ex-  
 “ presses, a quality that never can be mistaken  
 “ for beauty, never can adorn it, and which is  
 “ equally unconnected with the sublime and  
 “ the picturesque.” Page 160.

Viewing this in the mass, it shows plainly  
 how difficult a thing it is to fix, and define,  
 the principles of taste. Here are two men,  
 who have probably spent as much time in  
 examining those principles, as any two men  
 ever did, yet differ so much about the opposite  
 qualities

qualities of ugliness and beauty, that even a third man cannot distinctly separate them!

Our Essayist has evidently selected such a *part* of ugliness as best suits his purpose. He has two systems to support; and, in adopting his idea of ugliness, he not only separates from it his favourite stimulant, jaggedness, but at the same time gets a home-stroke at Mr. Brown's Scotch fir clumps. If we understand our Author rightly, this would be his definition of the epithet ugly. *Ugly*,—dead, heavy, squat, lumpish, humpish, bumpish, rumpish, glumpish, stumpish, or, in one word, *clumpish*. We do not mean to say that this is exactly our Author's language, but, we believe, it is precisely the idea he holds out, as characteristic of ugliness. This, however, as we have just intimated, is descriptive of only a part of ugliness—of the bump, hump, or rump of ugliness; the more striking limbs and features of raggedness, jaggedness, and haggardness, being concealed. Indeed, in the course of the Chapter, we find these amiable qualities transformed from ugliness to pictureskness; as will be seen.

In

In fighting his way through this Chapter, in which his new opponent, Mr. Burke, seems not a little to disconcert him, he reverts to angles and sharpness, qualities long ago settled as essential *ornaments* of beauty. "Some of those," he says, "who think that all beauty depends on flowing lines, have criticised the Grecian nose as being too strait, and forming too sharp an angle with the rest of the face: Whether the Greek artists were right or not, it clearly shews it was their opinion that strait and cutting lines, and what nearly approached to angles, were not only compatible with beauty, but that the effect of the whole would from thence be more attractive than by a continual sweep and flow of outline in every part.

"The application of this to modern gardening is too obvious to be enforced. It is the highest of all authority against continual flow of outline, even where *beauty* of form is the only object." (Page 164.) Who ever disputed a well lined nose being an *ornament* to the human face? or the stile of a sun-dial to the plate? It is not *simple*, but *ornamented* beauty which delights, not a plain  
but

but an ornamented vase we admire, not a naked but an ornamented lawn which pleases; and which forms the essential character of modern gardening.

We must not pass the description of an ugly mountain, or hill: it is partly just; besides, it does one good to partake in other men's enjoyments. "The ugliest forms (if my ideas are just) are those lumpish, and, as it were, unformed hills, such, for instance, as, from one of the ugliest and most shapeless animals, are called pig-backed: When the summits of any of these are notched into paltry divisions, or have such insignificant risings upon them as appear like knobs or bumps, or when any improver has imitated those knobs and knotches, by means of patches and clumps, they are then both ugly and deformed." Page 165.

From this and other parts of the present Chapter, it appears that ugliness, in this Author's idea, is perfectly analogous with SHAPENESS, want of *form* and figure. But even this, surely, is only one side,—the backfront of ugliness. Is not that which is ILLSHAPED, equally or more ugly than that which is merely

merely SHAPELESS ? But the Author no doubt will say, this is only the vulgar acceptation of the word, and of course, not mine. And so let it pass.

Yet we must not let it pass so easily. Vulgar illshaped ugliness, we find, is transferred to *picturefknese* ; which might be defined the *striking part of ugliness*. The following quotation will throw some light on this subject, “ An ugly man or woman with an aquiline  
“ nose, high cheek bones, beetle brows, and  
“ strong lines in every part of the face, will,  
“ from these picturefck circumstances (which  
“ might all be taken away without destroying  
“ ugliness) be much more *strikingly* ugly  
“ than a man with no more features than  
“ an oyster \*. Such ugliness, like beauty,  
“ when a milder degree and style of the pic-  
“ turefck is added to it, is more diversified,  
“ more amusing, as well as more striking;  
“ and, when these circumstances of disgust,  
“ which often attend reality, are softened and  
“ disguised, as in the drama, by imitation, pic-  
“ turefck ugliness (to which title it has just as  
“ good

\* Does n      s border on the sublime ?



“ good a right as to that of beauty) becomes  
 “ a source of pleasure. He who has been  
 “ used to admire such picturesk ugliness in  
 “ painting, will from the same causes look  
 “ with pleasure (for we have no other word to  
 “ express the degree or character of that sen-  
 “ sation) at the original in nature ; and one  
 “ cannot think slightly of the power and ad-  
 “ vantage of that art which makes its admi-  
 “ rers often gaze with such delight on some  
 “ antient lady, as with the help of a little  
 “ vanity might perhaps lead her to mistake  
 “ the motive.” (Page 174.) Surely, an art  
 which can so far corrupt a man’s taste, as to  
 render him capable of preferring ugliness to  
 beauty, and old hags to young women, ought  
 to be avoided, as a pestilence, rather than be  
 courted as a *study* !

In this Chapter we detect what may be  
 called the Author’s plan of improvement ;  
 the first time he has suffered even the  
 most distant hint of practice to escape him.

“ Deformity in ground is indeed less ob-  
 “ vious than in other objects : deformity  
 “ seems to be something that did not origi-  
 “ nally



" nally belong to the object in which it ex-  
 " ists; something strikingly and unnaturally  
 " disagreeable, and not softened by those  
 " circumstances which often make it pic-  
 " turesk. The side of a smooth green  
 " hill, torn by floods, may at first very pro-  
 " perly be called deformed, and on the same  
 " principle (though not with the same im-  
 " pression) as a gash on a living animal.  
 " When the rawness of such a gash in the  
 " ground is softened, and in part concealed,  
 " and ornamented by the effects of time and  
 " the progress of vegetation, deformity, by  
 " this usual process, is converted into pic-  
 " tureskness; and this is the case with quar-  
 " ries, gravel-pits, &c. which at first are  
 " deformities, and which, in their most pic-  
 " turesk state, are often considered as such by  
 " a levelling improver. Large heaps of  
 " mould or stones, when they appear strongly,  
 " and without any connection or concealment,  
 " above the surface of the ground, may also  
 " at first be considered as deformities, and  
 " may equally become picturesk by the same  
 " process.

" This

“ This connection between pictureskness  
“ and deformity cannot be too much studied  
“ by improvers.”—Page 168.

Here, it very clearly comes out, that pictureskness is the child of deformity ; and, by inference, render your place deformed in order that it may become picturesk. Hence, gash and slash, the more madman-like the better ; disfigure and deface, by pits and corresponding mounds, after the manner of quarries, every swell and slope which dares to be beautiful ; and make trenches and raise banks, such as are intended to represent hollow lanes in Landscape painting ; being careful to collect the stones which arise, into large heaps on the surface. Having thus made the entire environs as ugly—pshaw !—deformed—as may be—why what then ?—Why so let them remain, until it shall please the Genius of Pictureskness to do away the deformity. If this should not happen during the lifetime of the deformer—pooh !—the improver,—his son, or his grandson, may be able to look out at his window without d-----g the Picturesker. If this is not precisely the Author’s plan, his book is to blame.

Such

Such therefore, it may be conceived, is the Essayist's plan of producing pictureskness. We, too, have a plan. Pictureskness being a something between beauty and deformity; either of which, being engendered by neglect, produces, in due time, this favorite babe of the painter. These premises, we believe, will neither be denied nor disputed. Be it therefore our's to make the place beautiful, in the first instance; and, whenever the owner and his friends are cloyed with ornamented beauty, to suffer neglect to cover it, and thus beget pictureskness.

The remarks on ugly buildings, ugly colours, ugly minds, and ugly women, are not in themselves positively *ugly*, though by no means *striking*. On the last they are the most interesting; and it will be proper to pause here awhile, to examine into what constitutes pictureskness and beauty in the human face.

Mr. Gilpin says, "would you see the human face in its brightest form of *picturesk beauty*, examine that patriarchal head. "What is it, which gives that dignity of character; that force of expression; those lines of wisdom and experience; that energetic

“getic meaning, so far beyond the rosy hue,  
 “or even the bewitching smile of youth?  
 “What is it, but the forehead furrowed with  
 “wrinkles? the prominent cheek-bone catch-  
 “ing the light? the muscles of the cheek  
 “strongly marked, and losing themselves in  
 “the shaggy beard? and, above all, the  
 “austere brow, projecting over the eye—the  
 “feature which particularly struck Homer in  
 “his idea of Jupiter, and which he had pro-  
 “bably seen finely represented in some statue;  
 “in a word, what is it, but the *rough* touches  
 “of age?”—Essay on Picturesk Beauty, p. 10.

The Essayist, having traced the qualities  
 of insipidity and beauty, in the human face,  
 proceeds—“If now we return to the same  
 “point from whence we began, and conceive  
 “the eyebrows more strongly marked—the  
 “hair rougher in its effect and quality—the  
 “complexion more dusky and gipsy-like—  
 “*the skin of a coarser grain*, with some moles  
 “on it—a degree of cast in the eyes, but so  
 “slight as only to give archness and pecu-  
 “liarity of countenance—this, without alter-  
 “ing the proportion of the features, would

L

“take

“take off from beauty what it gave to character and pictureskness.”—Page 178.

Hence it appears, evidently, from these authorities, that a *roughness* or *coarseness* of *skin* is essential to PICTURESKE BEAUTY,—or PICTURESKNESS; which are here, demonstrably, the same thing, under different names.

From these definitions of pictureskness, a face pitted with the small-pox is picturesk; for, although the Essayist has classed it among deformities, he has clearly done it on the principle of prudence, not on that of pictureskness: for, notwithstanding a face, recently scarred with the small-pox, undergoes a temporary deformity, as a lawn cut up into pits and gullies, yet time has the same effect on the one as the other, in producing pictureskness; and it may reasonably be expected, that, should pictureskness become the rage, some of its infatuated admirers will write a book to show, that SUTTON was a blockhead, and his followers all fools; and that the art of INOCULATION ought to be hooted out of the country; lest the human face, as well as the face of nature, should become beautiful past all bearing. The only difference, in this point  
of



of view, between Brown and Sutton, modern gardening and inoculation, is, that one creates beauty,—the other preserves it.

The Essayist closes his remarks on ugly women, with the following inference and application:—"It plainly appears how close  
"the connection is between beauty and insi-  
"pidity, and between picturefkeness and de-  
"formity, and what "thin partitions do their  
"bounds divide."

"The whole of this applies most exactly  
"to improvements: the general features of  
"a place remain the same, the accompani-  
"ments only are changed, but with them  
"its character. If the improver (as it usu-  
"ally happens) attends solely to verdure,  
"smoothness, undulation of ground, and  
"flowing lines, the whole will be insipid.  
"If, on the contrary (what is much more  
"rare), the opposite taste should prevail;  
"should an improver, by way of being pic-  
"turefk, make broken ground, coves, and  
"quarries all about his place; encourage no-  
"thing but furze, briars, and thistles; heap  
"quantities of rude stones on his banks, or  
"to crown all, like Mr. Kent, plant dead



“ trees ; the deformity of such a place would,  
“ I believe, be very generally allowed, though  
“ the insipidity of the other might not be so  
“ readily confessed.”—Page 178.

Here we see the Essayist renouncing all pretensions to raising pictureskness out of deformity ; and, of course, where pictureskness is to be created, he leaves Mr. Brown and his followers in full possession of the field of improvement.

The Chapter closes with remarks on beauty, pictureskness, and deformity, as they are distinguishable by the senses of tasting and smelling.

“ I may here remark, that though pictu-  
“ reskness and deformity are so strictly con-  
“ fined to the sense of seeing, yet that there  
“ is in the other senses a most exact resẽm-  
“ blance to their effects ; this is the case not  
“ only in the sense of hearing (of which so  
“ many examples have been given) but in  
“ the more contracted ones of tasting and  
“ smelling, and the progress I have men-  
“ tioned is in them also equally plain and  
“ obvious. It can hardly be doubted that  
“ what

“ what answers to the beautiful in the sense  
“ of tasting has smoothness and sweetness for  
“ its basis, with such a degree of stimulus as  
“ enlivens but does not overbalance those  
“ qualities ; such, for instance, as in the most  
“ delicious fruits and liquors. Take away  
“ the stimulus, they become insipid ; increase  
“ it so as to overbalance those qualities, they  
“ then gain a peculiarity of flavour, are ea-  
“ gerly sought after by those who have ac-  
“ quired a relish for them, but are less adapt-  
“ ed to the general palate. This corresponds  
“ exactly with the picturesque : but if the sti-  
“ mulus be increased beyond that point, none  
“ but depraved and vitiated palates will en-  
“ dure what would be so justly termed de-  
“ formity in objects of sight. The sense of  
“ smelling has in this, as in all other respects,  
“ the closest conformity to that of tasting.”

Page 179.

As these concluding remarks do not belong, particularly, to the subject of ugliness, they may seem to have been held back in reserve, as a *coup de grace* ; and they establish firmly, and in the most happy manner, the

principles which have been so repeatedly laid down ; and with an effect so favourable to the present style of ornamental gardening. As for example :

Milk is sub-beautiful or insipid, as a naked down, a wide meadow lately mown, or a boundless unbroken extent of lawn, supposing that such a thing ever did or ever may exist.

Add honey to the milk, it becomes beautiful, is in some degree interesting ; as a lawn bounded by a border, cornice, or belt of trees, shrubs and flowers.

Add to these a sufficient quantity of the enlivening spirit of the grape or sugar-cane, to take off the luscious maukishness of milk and honey, and give it that degree of stimulus which is “ adapted to the general palate.” Thus we have beauty happily adorned, or in other words, ornamented beauty ; such as appears in a smooth, soft, green velvet lawn, adorned with elegant groups of trees, shrubs, and flowers ; its extent being marked by a broken border, or chain of masses of wood, so placed as to hide deformities ; with opening  
ing

ing glades or vistas between, to show, in detail, the more striking parts of the offscapè.

Again, add to this delicious nectar more stimulus; increasing the quantity so as to overbalance and disguise its smoothness and sweetness; it then gains a “peculiarity of flavour, and is eagerly sought after by those “who have acquired a relish for it;” in fine, has acquired a similar sort of pictureskness to a piece of rough ground overrun with rubbish, broken by old pits, rough stone-heaps, and rugged ant-hills, cut up with cart-ruts, and poached by the feet of starven cattle, jack-asses, and worn-down cart-horses.

Lastly, add pepper and mustard to the mixture, it is deformed; even as a piece of ground recently broken up into pits, quarry places, hollow ways, and river-beds.

But as milk and honey do not agree with every man’s stomach, and as this style of illustration is at once elegant and instructive, it will not be lost time to change our liquor, and go over the ground a second time. Let pure water be the insipid basis. It has long, very long indeed, been recommended, as wholesome and meet, to add wine to our water: they form

L 4                      a liquor,

liquor, beautiful and elegant, both to the eye and the palate. But it is in wine alone we perceive the enlivening stimulus, the accordant symbol of ornamented beauty: even ornamented beauty itself is not insensible to its charms. But add brandy to the wine, or substitute brandy in its stead, the irritation becomes excessive; and though such stimulating draughts may be “eagerly sought after by those who have acquired a relish for them,” they certainly “are less adapted to the general palate,” than soft, well-flavoured, generous wine.

This happy style of illustration might be extended to plain roast and boiled, without and with suitable sauces,—to stews, ragouts, grilades, and devils, of every degree of cayennity or pictureskness.

The sense of smelling, too, admits of similar illustration; as the primrose, the violet, the rose,—happy emblem of ornamented beauty; thence rising to the more stimulating geranium and jonquil; still aspiring to the effluvia of garlic, and the fumes of assafoetida: the quintessence of pictureskness!



In whatever light we view picturefkeness, it appears as a vicious habit—a depravity—similar to that of eating devils, drinking drams, and smoking assafœtida; snuffing high-dried Irish blackguard \*, and using highly scented perfumes; which last, though least, is now considered, even in the land of taste, a depravity—as Signora Piozzi—or any one else can tell. But so it will ever be: Mankind are prone to vicious habits and depravity, which frequently gain a temporary countenance from fashion; but among cultivated minds their reign is short; a sense of propriety will ever bring such minds back to reason and consistency.

To check the progress of this vagrant vice is the duty of every man who is a friend to truth and propriety, and it has frequently been attempted with good effect. But it seems to have been reserved for the Author of the Essay under review, to sit down deliberately to encourage depravity. As well might he, in seeming earnest, recommend to men of affluence and education, to live in  
huts

\* The name of a species of snuff.



huts and wear sheep-skins ; go unwashed and uncombed ; eat amidst nastiness, and sleep among filth ; recommend a system of slovenliness and neglect *within* as *without* their habitations. No intricacy of composition, nor high-varnished finishing, will ever, it is hoped, be able to establish, even for a day, such a system of depravity.

PART

## PART II. CHAP. I.

WE now enter Part the Second, Chapter the First. The reader perhaps will say, Why proceed farther? Have we not already seen enough to satisfy us, that Landscape painting and Rural ornament are distinct professions, and ought to be guided by distinct principles? that the latter, in its present state of advancement, is nearly what it ought to be? and that its defects have been shown, and their remedies pointed out in the Review of the First Part?

Be this as it may, we cannot, with strict honour and safety, stop here. The assailant presses on, with undiminished ardor, and with steps of seeming firmness, as if he really thought his cause were good. This plausible way of proceeding, added to his talent for attack, render him an enemy of no mean danger. He must therefore be driven off the ground; chased into the dells and dingles of the

the offscape, and farther distances: in the immediate environs, at least, not a hollow way, pit, or quarry place must be left to hide him, nor a bush of blackthorn and brambles to skreen him; lest some honest *proser* (a sort of innocent creature that will presently be exhibited) should be caught in his bush-fighting mode of attack\*.

The preamble of the Second Part runs thus :

“ Having now examined the chief qualities that in such various ways render objects interesting; and having shewn how much the beauty, spirit, and effect of landscape, real or imitated, depends upon a due mixture of rough and smooth, of warm and cool tints; and of what extreme consequence variety and intricacy are in those as well as our other pleasures; having shewn too that the general principles of improving are in reality the same as those  
“ of

\* We have been led into this train of figurative language, not more by the nature of *literary contest*, than from the *military arguments*, so prevalent, and so warmly urged, at the time of writing,

“ of painting, I shall next inquire how far the  
 “ principles of the last mentioned art (clearly  
 “ the best qualified to improve and refine our  
 “ ideas of nature) have been attended to by  
 “ improvers.”—Page 183.

If, led away by an enthusiastic love of painting, the Essayist wrote this from false conviction, he certainly is entitled to much commiseration. If, on the other hand, his aim should appear to be merely that of destroying a beautiful edifice, of pulling down a goodly palace, with no other view than to *reign among its ruins* ! ordinary readers will be able to appreciate the deserts of his performance.

This division of the work hints at the history of the Rural art, makes mention of those who established it, and speaks of its absurdities. KENT, he gives us to understand (through the assistance of Mr. Walpole's paper), was the first of the wrongheads. Kent, we are also told, was a *painter*, and *his* absurdity was that of *planting dead trees*.

Did not the Essayist perceive that, in putting these two facts together, he was exposing the false foundation of his favourite system ; and proving so far as these circumstances

stances go, the *danger* of studying Landscape painting, with a view to its imitation in rural ornament? Who, but a student in painting—one who had been accustomed to see dead stumps sticking out of canvas, could have thought of planting dead trees in a living Landscape? The most glaring absurdity, that has crept into modern gardening, appears evidently to have been effected by a study of Landscape painting.

Thus, although we are drawn on reluctantly from Chapter to Chapter, we regret only the entrance; for every succeeding Section affords fresh matter to make us amends, and to assist us in establishing, on rational principles, and a firm basis, the art we are defending: an art at once polite and useful; the comforts it affords being not less than the pleasures it is capable of exciting.

Kent, though he made some progress in his new profession, was never great in it, was ever a smatterer in the art—a mere man of canvas\*. It was left for BROWN to give existence and celebrity to the profession.—Brown was  
bred

\* See Mr. WALPOLE's paper.

bred a gardener; was, by early education, a planter and a former of ground and water; though it were only a terrace or a bowling-green—a canal or the basin of a fountain. His initiatory element was the environs of a great man's house. He knew what was there wanted, to add to the comforts, as well as the pleasures, of educated manners and cultivated minds—of the family and friends of a man of fashion and refined taste,—of a Temple,—of a Cobham. It would, indeed, be giving to Brown more, perhaps, than he is rightfully entitled to, to say that Stowe is all his own; for although to his extraordinary genius the execution may be owing, it is highly probable, that Lord Cobham and his friends assisted him in the design. Indeed, this alone can account, on rational grounds, for the degree of excellency he there attained in his first attempt. If, however, in the course of his practice, and in a few particular instances, the lawn should still partake of the bowling-green, and the continuous belt bear some resemblance to the border of a walled garden, ought we, seeing the force of habit, and the imperfections of human nature, to be *angry* at



at the circumstance, or to *abuse* his memory and *revile* his art, because, forsooth, he was not more than man? It is enough to know the general fact, a fact which is well known to thousands who are capable of judging of it, that, through the nature of his primary profession, his naturally good abilities, his observations on natural scenery, the hints he might receive from men of general taste, and the study of Kent's performances—(defective as they might be,—profiting equally by his miscarriages and success)—Brown raised the art of embellishing natural scenery, in the more immediate environs of fashionable residences, to a degree of excellence; and this with a rapidity which no other liberal art ever experienced. Marking the slow progress which the arts of sculpture, architecture, and painting made (the last most especially) through a series of centuries, every man, who is not a misanthrope, must acknowledge, if not admire, the GENIUS OF BROWN.

In passing along the current of spleen which the Author has thought fit to direct against the memory of this valuable man, we were momentarily seized with the same malign influence,

fluence. Opposite one part, we find our pencil, by a kind of *animal-magnetic* sympathy, has written “insolent”—in another place “pitiful,” opposite a third “contemptible spleen!—from what could it all arise?” Those who are acquainted with the grounds of Stowe and of Fisherwick, will find no difficulty in *stamping* the following passage. “No professor of high reputation seems to have appeared after him, till at length, that the system might be carried to its *ne plus ultra* (no very distant point) arose the famous Mr. Brown, who has so fixed and determined the forms and lines of clumps, belts, and serpentine canals, and has been so steadily imitated by his followers, that had the improvers been incorporated, their common seal, with a clump, a belt, and a piece of made water, would have fully expressed the whole of their science, and have served for a model as well as a seal.” Page 187.

It may be right to examine the *charges* of this seal \*. The CLUMP has been already  
M spoken

\* But first let us collect into a focus, a *few* of the *gloomy rays*, with which this PART of the Essay is attempted to be *lit up*.

“What

spoken of as being too frequently misplaced ;  
occupying the distances, instead of the nearer  
grounds.

“ What Ariosto says of a grove of cypresses has al-  
ways struck me in looking at made places,

“ —che parean d’una *stampa* tutte impresse.

“ They seem cast in one mould, made in one frame ;  
“ so much so, that I have seen places on which large  
“ sums had been lavished, unite so little with the  
“ landscape around them, that they gave me the idea  
“ of having been made by contract in London, and  
“ then sent down in pieces and put together on the  
“ spot.

“ Buying taste ready made is a good deal like buying  
“ love ready made, and almost as common : I should sup-  
“ pose too that the enjoyment of both the purchasers is  
“ much upon a par.” Note page 187.

We cannot say that we have seen *all* the places in this  
Island ; though it is much in our way to see places ; but  
we can with safety assert that we never saw any two  
which bore more resemblance to each other, than do the  
faces of our numerous acquaintances. We speak here  
of larger places (as we ever do when we speak gene-  
rally) where the environs are thrown open on different  
sides : in which cases, the features let in,—even though  
composed of ground, wood and lawn, only, without any  
assistance from water or buildings,—seldom fail to give a  
variety infinitely greater than the human face is capa-  
ble of affording ; it being limited to *one set* of features ;  
whereas

grounds. This appears to be Mr. Brown's greatest error; and perhaps his only error,

M 2

in

whereas the features of places are without number : and there are few places of any extent which are not marked by *unique* features.

In the environs of London, at Mile End, Hackney and Islington, where the Essayist might well be supposed to have *made his studies*, and where the places are hemmed in, perhaps, on every side, excepting on the front of the house, a degree of monotony may be observable.

“ It is very unfortunate that this great legislator of  
 “ our national taste, and whose laws still remain in  
 “ force, should not have received from nature, or have  
 “ acquired by education, more enlarged ideas. Claude  
 “ Lorrain was bred a pastry-cook, but in every thing  
 “ that regards his art as a painter he had an elevated  
 “ and comprehensive mind ; nor in any part of his  
 “ works can one trace the meanness of his original  
 “ occupation. Mr. Brown was bred a gardener, and  
 “ having nothing of the mind or the eye of a painter,  
 “ he formed his style (or rather his plan) upon the mo-  
 “ del of a parterre, and transferred its minute beau-  
 “ ties, its little clumps, knots, and patches of flow-  
 “ ers, the oval belt that surrounds it, and all its twists  
 “ and crincum crancums, to the great scale of na-  
 “ ture.

“ *This ingenious device of magnifying a parterre*  
 “ *calls to my mind a story I heard many years ago. A*  
 country

in principle. The form of his clumps, invariably, we believe, a circle, may be objected  
to :

“ country parson, in the county where I live, speaking  
“ of a gentleman of low stature, but of extremely  
“ pompous manners, who had just left the company, ex-  
“ claimed, in the simplicity and admiration of his  
“ heart, Quite grandeur in miniature, I protest. This  
“ compliment reversed, would perfectly suit the shreds  
“ and patches that are so often stuck about by Mr.  
“ Brown and his followers, amidst the noble scenes they  
“ disfigure, where they are as contemptible and as much  
“ out of character as Claude’s first edifices in pastry  
“ would appear in the dignified landscapes he has paint-  
“ ed.” Page 128.

Far fetched, and ill applied !

“ There is another circumstance in his plantations  
“ that deserves to be remarked : a favourite mixture  
“ of his was that of beech and Scotch firs, and in  
“ nearly equal proportion : if unity and simplicity of  
“ character in a wood is to be given up, it should be  
“ for the sake of a variety that will harmonize ;  
“ which *two* trees, so equal in size and in numbers,  
“ and so strongly contrasted in form and colour, can  
“ never do.

“ *This puts me in mind of an anecdote* I heard of a  
“ person very much used to look at objects with a pain-  
“ ter’s eye :—He had three cows ; when his wife with  
“ a very proper economy observed, that two were  
“ quite sufficient for their family, and desired him to  
“ part



to : if, however, the oval be the most pleasing of all simple figures to the eye, he was right in preferring the circular form ; as, in the nature of vision, it takes an oval appearance, from whatever side or point it is viewed. But neither the circle nor the oval is admissible, unless in highly embellished scenery, or where

M 3 temporary

“ part with one of them. Lord, my dear, said he, *two*  
“ cows you know will never group.”

“ A third tree (like a third cow) might have connected  
“ and blended the discordant forms and colours of the  
“ beech and Scotch fir ; but every thing I have seen of  
“ Mr. Brown’s works have convinced me that he had,  
“ in a figurative sense, no eye ; and if he had had none  
“ in the literal sense, it would have only been a private  
“ misfortune,

“ And partial evil, universal good.”

Can any verbal censure reach a mind capable of dictating this passage ? Would the corporal punishment inflicted on Regulus be too severe for any man capable of loading the *memory* of another with so much malevolence ?

His eyelids—————

— See the lines *at full length* ! in page 267 of the Essay on the Picturesk.



temporary nurseries of groups or single trees are desired.

The BELT, too, has been spoken of, as being too long and continuous. This, however, occurs *chiefly* about small places, closed in by neighbours, and liable to overlookers ; or where a road lies on the outside of the paling, as very frequently happens : but, even in this case, breaks have a good effect, at a suitable distance from the house or scene of retirement ; as well to give variety and animation to the views, as to gratify the traveller.

This error of practice, however, must not always be laid to the charge of Mr. Brown, or his followers ; but frequently, perhaps, has arisen from a mistaken idea of some of their employers, that a place should be shut out, entirely, from the public eye ; thus depriving themselves of gratification, while they are robbing others of an enjoyment ; which, on reflection, might afford the owner still farther gratification. Beside, it seldom happens that the situation of a house is such, that the off-scene affords no agreeable objects ; especially when seen through a glade or vista,—which  
assists,

assists, sometimes very happily, in forming an agreeable composition, a painter's whole.

If one of Mr. Brown's successors has shut out the sea from a house, situated we are not told where, by means of a belt, or unbroken line of wood, merely upon the plan of belting, he or his employer, *if the evil could not readily be removed*, would have much to answer for. But was not this skreen intended to hide a muddy flat shore of an estuary, or to endeavour to break the cutting winds which the sea (even an arm of it) too frequently sends on shore? The account is very imperfect.

Of made WATERS, the last charge on the seal, we say nothing, here, as they will require to be spoken of hereafter. What farther requires notice, in the present Chapter, are groups, old avenues, and what the Writer calls the method of thinning trees.

It does not clearly appear, in this Essay, what the Author means by a GROUP, or how it differs from a clump, except that it does not rhyme with lump. It is true, we sometimes see, in park and forest scenery, that "natural groups,—being formed by  
" trees of different ages and sizes, and at dif-

“ferent distances from each other, often too  
“of a mixture of timber trees with thorns,  
“hollies, and others of inferior growth,—are  
“full of variety in their outlines; and from  
“the same causes no two groups are exactly  
“alike.” (Page 190.) But how are such  
groups to be formed by art? And supposing  
that the Essayist is furnished with a recipe for  
making them, how long time will it take  
to complete them, so that they shall be fit to be  
seen? And although we sometimes see such  
happy productions of neglected nature, do we  
not much oftener see, especially in forest  
scenery, natural groups of a very different  
description? Not clumps, but literally, low  
squat vulgar lumps—stunted broad-topt oaks,  
overspreading blackthorns and brambles,  
moulded, by the mouths and horns of the  
starving stock, into forms not unlike those of  
turnips cut in halves? If the Author’s eye  
be set to light airy groups, full of variety in  
their outlines, let him go to Fisherwick, and  
there he will see his favourite plane, with leaf  
enjagged, standing in groups of unparalleled  
elegance; yet raised by the hand, and nur-  
tured under the eye, of that low-bred, igno-  
rant,

rant, contemptible clump-maker, Brown; who, if we are to believe implicitly this Essay, never made any thing in his life, but a clump, a belt, and a serpentine canal !!!

The most *reasonable* part of this Chapter relates to the old Gothic avenue, if we may so speak. But how does the straightness, stiffness, smoothness, the simplicity, sameness, and soul-soothing solemnity of the avenue \*, accord with the variety, intricacy, jaggedness, raggedness, and irritability of pictureskness? In a recluse situation, or mixing with a large mass of woodiness, the avenue is truly valuable, as part or appendage of a magnificent place: but singly, in an exposed part, it is altogether untractable in composition; being certainly the most unnatural of all the planter's productions. We sometimes, in nature, see a continued sweep of woodiness, as along the hang of a winding hill (by the way, very much resembling the Brownéan belt), and frequently

\* Alliteration is a species of monotony; though much inferior, as such, to two rows of trees and a gravel walk, and ten thousand such *admired productions*, on the self-same regular plan!

frequently a "natural group," which is nearly circular; but never did Dame Nature raise two rows of trees, in straight lines, perhaps across hill and dale, parallel to each other, and a mile or more in length. Such unnatural sights might indeed "alarm the picturesque traveller," and be truly deemed the disfigurement of districts: in removing them Mr. Brown had infinite merit. Even those which he has left, in reclusive situations, are more to be admired for their age, than for any other quality. An old avenue, like an old building, fills the mind with subject of reflection. Antiquity, alone, is capable of rendering the merest trifles, things in themselves the most insignificant, interesting: as every antiquary knows. Had the Essayist lived a century ago, when these now venerable avenues were planted, what contemptuous sneers would he not have thrown at the two rows of besom-tipped hop-poles, supported by stakes, bound with thumb-bands, and guarded by furze faggots? Or had he not lived until a century hence, what praises would he not have bestowed on the venerable belt!

It



It requires some little penetration to find out what this heaven-born Landscape-maker exactly means by "the method of thinning trees."—A planter would either conceive it to be the thinning of boughs of single trees, so as to give an *ugly lumpish* tree a degree of lightness and character (which, by the way, is in some cases practicable), or the thinning of the trees of a grove, so as to give the remaining ones head-room, and to assist in relieving, in due course of time, from lumpishness and clumpishness, the grove itself: an operation which may frequently be performed with good effect. It comes out, however, that what is meant is the arduous task of setting out, as a woodman would express it, the natural or fortuitous woodiness, roughets, hedgerows, and single trees, occupying, without form and void, the environs of a house or site to be ornamented: breaking them, in such a manner, into masses, groups, and single trees, and giving to the ground such a variety of figure, as will furnish the views from the house, or other principal point, with all the variety of feature and expression they are capable of receiving from such fortuitous materials.

We



We will admit, by way of argument, that Mr. Brown and his followers have not done this part of their work exactly right, and that the Essayist is justified in saying—"the different groups are to be cleared round till they become as clumplike as their untrained natures will allow, and even many of those outside trees that belong to the groups themselves (and to which they owe, not only their beauty, but their security against wind and frost) are cut down without pity if they will not range according to their model;" (p. 202.) yet, surely, does not the very mention of their doing this part of their work at all, unsay all that has been said about their laying the entire environs waste, clearing away every thing from the foreground, leaving it a sheet of insipid green sward, surrounded by a belt? Even in this Chapter, we are told, that a place\* (of which, as we have said before, we have a very lame account) has been dismantled in that most shameful manner.

It is not *probable*, however, that the most stupid of Mr. Brown's successors should be guilty

\* The sea-side place mentioned above.

guilty of such a crime: and we could as readily believe, that the embellisher of Stowe, and the creator of Fisherwick, would have attempted to remove the planets out of their orbits, as to remove from the environs of a residence, any mass, group, or single tree, possessing a degree of picturable effect \*; except to give

\* PICTURABLE. This epithet we have formerly used in the Treatise on Planting, &c. and we have continued the use of it in this Review, merely through a deficiency in the language. It is applied to what is *pleasurable, grateful, satisfactory*, to an eye conversant with natural scenery; whether the pleasure, gratification, or satisfaction arises from the beautiful, the picturesque, or the sublime; and, of course, to what would please *such an eye* in a PICTURE, *if painted with success*. To convey a definition of this word, as it is applied to groups and single trees, to men whose eyes have been vitiated by paintings, we say it is descriptive of those of elegant structure, and graceful outline; such as CLAUDE seems ever to have chosen for his pencil: not the staring stumps of Salvator Rosa, nor the foul-bottomed forest clumps so much bepraised by our Essayist. To speak of single trees, it applies to such as might be called Nature's favorites; such as have risen, or are calculated to rise, to forms of magnificence, and to endure for centuries: not the feeble ragged race, whose ricketty limbs are liable to be torn off by every blast;

yet

give a still higher degree of such effect to those which he left ; or unless it hid, from the principal point of view, greater excellency in the offscapè.

What the Essayist advances respecting the clumping of avenues, is in part just ; but not altogether so : there are situations in which avenues may be broken with good effect. As for instance, suppose an avenue of limes, somewhat less than a century old, should run across the view from the principal points, with a lovely swell behind it ; and, in front, a gentle slope of the same rich pasture ground ; with a well balanced venerable oak on the swell behind, hid (as well as most of the slope) by the avenue, and with a magnificent beech on the foreground, whose upper part was cut off, in the effect of vision, by the avenue : cannot even a novice in the Rural art readily comprehend, that by breaking the  
avenue,

yet such as we generally see *exposed* on canvas ! Claude, it might seem, studied nature, before his eye had an opportunity of being vitiated by studying *unnatural* paintings. PICTURABLE, therefore, does not refer to what *has been represented*, but to what is *capable of being represented*, with good effect, in a PICTURE.

avenue, so as to let in the oak and the beautiful ground behind, and again, to give full freedom to the beech, so as to show its varied outline upon one entire sweep of green sward, the general view would be thereby improved; provided the outlines of the remaining masses and groups of the avenue happily harmonised with those of the beech and oak? These are not the suggestions of fancy\*.

Having however said this, it will be right to add, lest it might lead unexperienced artists to imitate unsuccessfully, that the operation requires the closest attention, and the most mature study of the given subject. It cannot be performed, with any degree of certainty of success, except in the Spring, when the trees of the avenue are foliating, or in the Autumn, when the leaves are changing. But the former is much the most eligible season; as the structure, as well as the outline, of each tree is then more distinctly seen. During some days, according to the season, no two trees, though of the same species, wear exactly,

\* This instance occurred in practice, at BUCKLAND, a Seat of LORD HEATHFIELD, in Devonshire.

actly, perhaps, the same colour: while one retains the brown of winter, another is forming its buds, a third is in fuller bud, a fourth bursting, a fifth in tender pallid leaf, a sixth of a deeper green, &c. &c. so that, during this juncture of time, it seldom or ever happens that the branches of two adjoining trees cannot be distinctly observed, let them be mixt how intimately soever with each other: and of course, the effect of the one may be foreseen before the other is removed. It need not be added, that if suitable outlines cannot be had, the avenue ought to stand entire, or be wholly removed.

Upon the whole of this Chapter, it may be said, that, being an attempt to apply the principles hazarded in the former Part, it discovers a greater want of practical information, than any which has gone before: and that it makes but little, either for the Author's own system, or for that of Mr. Brown; unless, indeed, in so far as it has shown the danger of studying Landscape painting, by those who mean to excel in the embellishment of natural scenery; and except that it has sufficiently done away the false charge,—which has throughout been brought



brought against modern gardening,—of reducing the foreground, invariably, to a sheet of naked lawn.

## CHAP. II.

THE présent Chapter being a continuation of the past, and being, or presuming to be, *didactic*, the same train of errors and misconceptions is common to both. The reading of the forty pages, of which the Second Section consists, has, we see, produced six-and-thirty marginal remarks; most of them noting inaccurate, trite, or frivolous passages. A reader, possessing but an ordinary knowledge of the subject of Rural ornament, must, in going through these two Sections, experience the same sort of awkward feelings, which a painter necessarily would, in hearing a gardener, or one of his men, expatiating on pictures, and attempting to lay down the law of Landscape painting.

N

No



No inconsiderable part of the Chapter is taken up in execrating the SCOTCH FIR; a tree which no one now thinks of planting; unless as a nurse to more valuable trees, or unless in high exposed sites; and even there the LARCH may be said to have already superseded it. Half a century ago, before Brown, and other admirers of modern English gardening, introduced plantations of deciduous trees, the fir almost alone was propagated; and we may venture to predict that, half a century hereafter, there will scarcely be a grove, or even a clump of Scotch firs left standing, in *England*; except in the situations above mentioned. Many of the early plantations have already experienced the prowess of the woodman, and many, at this time, are ready for his axe; are ripe as a crop, and ought to be harvested. In well soiled situations, the fir, unmixed with other trees, is odious; it has acquired, through an association of ideas, a power of giving a bleak and barren appearance to the richest and most genial sites, and never appears with good effect, except in elevated situations; nor there without a *beathy ground*. Climbing up  
the

the sides of its native mountains, it is the cause of great cheerfulness ; or rather, shall we say, has a happy effect in lessening the dreariness of extensive heathy wastes ; especially in winter, and early spring, before the few deciduous trees, found in such situations, put forth their foliage.

The Essayist's observations on SINGLE TREES are applicable to painting, only. On canvas, an elliptical tree, as an oval clump, refuses to assimilate in composition, and forms, by its regular outline, a stiff formal blot in the picture : but not so in natural scenery ; where it makes at least a *beautiful* variety among trees of stronger feature : this position even a painter will not deny ; and is farther evidence that real and painted objects have different effects, in human vision. In a picture, the tree alone, perhaps, is the most distinguished object ; or, perhaps, a single bough, spreading its ragged branches half way across the piece, is employed, merely on the principle of variety and intricacy : whereas, in natural views, the single tree is only one among a thousand objects ; among which it is ever in apparent motion, and with which

it is continually forming fresh compositions : this gives it a sort of animated freedom, with a degree of lightness and elegance, which it never can be made to have in a painting. No art of the painter, we believe, can give the *esculus*, the most *beautiful* of forest trees, that spirit and relief which it has in nature.

The Essayist's remarks on the SPECIES of trees have a show of propriety and justness ; but want *qualifying* ; as the remarks of theorists generally do. In the offscap, the natural woods of the country ought ordinarily to be cultivated ; not more for ornament than for use ; as they are generally the most profitable. But, in the immediate environs of a house, and even at some distance, a variety is more eligible ; as affording amusement to those who, being not altogether vitiated by the works of art, are still capable of contemplating, with pleasure, the varied operations of nature ; as well as affording variety to the face of the country. And, here, strangers and exotics of every character, form, colour, and habit, may, without impropriety, be admitted.

With

With respect to COMBINATION, it has already been mentioned that, in the offscape, the masses should be large and of uniform colours; and that, speaking with latitude, they ought to decrease in size, as the angle on the retina increases: until, near at hand, where each individual becomes a distinct object of vision, the arrangement ought to be wild and various, as the fortuitous circumstances of planting, if not counteracted by a studied regularity of plan, will ever render it.

In the offscape, the extents of *wood* should not only be large, but should be separated by extensive sweeps of *ground*: and what the Essayist mentions about filling up the interspaces of woods, provided these are already sufficiently large for their situation, is perfectly just. But what he says of *matching colours*, in this case, would have come much better from a taylor than a Landscapist; for, to pursue the low-bred idea, it may be said, that, although men do not patch their coats with strange colours, their dress at large is generally particoloured; even the coat itself is not unfrequently ornamented with colours distinct and opposite to its own. This by way

of showing the puerility of some of our Author's remarks ; which ought not to prevent any man, who has naked *mountain* surface within his view, and who is willing to sacrifice some share of profit to pleasure, from forming a particoloured offscape : there, covering an extent of surface with evergreen pines, and, at suitable distances, similar extents with the golden-vested larch ; which, contrasted with the winter brown of deciduous woods, never fail of affording a similar kind of picturable effect, during the dreary reign of winter, to that which the eye is so much delighted with, during the change of foliage in autumn ; the particoloured season, so useful to the painter, and so delightful to those who are able to receive delight from nature's scenery.

For what purpose could such a passage as the following be published, unless to gratify the same spirit which appears to have guided the whole publication ? Its gratification, here, may seem to arise from comparing the planter to an old woman. The passage could not be *intended* to show that planting and painting are distinct professions. “ It is  
“ melancholy to compare the slow progress  
“ of



“ of beauty with the upstart growth of deformity; trees and woods planted in the noblest style will not for years strongly attract the painter’s notice, though, luckily for their preservation, the planter is like a fond mother, who feels the greatest tenderness for her children at the time they are least interesting to others.”—P. 218.

Has the writer of this erudite passage discovered any other way of raising trees, than by slow progression; or without suffering them to remain long as a deformity, before they can appear as an ornament? Yes, he or any one else might well reply, this is readily to be done, by painting them on canvas; and in this way we find many of his “melancholy” remarks defeating his own general argument.

What he says of clumps, or as he pleasantly enough calls them, “pitch-marks to distinguish property,” put upon every summit, is only repeating what he has said again and again, and what has been already admitted as just: but his fore displeasure, here, seems to carry him beyond all reason; for with clumps he confounds (or seems to confound, for the



whole Chapter is confusion) woody masses of whatever figure or extent; considering every recent plantation a deformity, and every young wood a lump: and it is evident, from his remarks in this and other Chapters, that a principal part of his antipathy to modern improvements arises from *young plantations*. But how childish! Is he ignorant of the circumstance, that many of the finest woods, we now have in *England*, were once young plantations\*? and that those which now disgust him, so unaccountably, will hereafter become the admiration of Connoisseurs; that they will, in the nature of trees and vegetation, lose their lumpishness, and acquire feature, character, and expression? Is the entire country to be left in times hereafter to come, and the environs of houses to remain for ever naked and destitute of wood, because young woods are not so picturesque, and fit for the pencil, as old ones? Who but a man totally ignorant of all scenery, except that of a picture gallery, or the wild coppices of the Welch

\* See Rural Economy of the Midland Counties, Vol. II. p. 374.

Welch mountains, could have imagined that woods were, in nature, raised with the same facility that they are on canvas?

Tired as we are with the *childishness* of this Chapter, we must not leave it, without mentioning the Author's practical ideas on improvements, by planting. For, notwithstanding what he has thrown out, about the deformity and lumpishness of young plantations, he gives us directions, not only for *planting* woods, but for *training* them, and even *shaping* them, so as to produce picturesque effect. Not woods of the established trees of the country, but of the execrated fir!!\*

We are also told how to form a screen, with Scotch firs; by planting thorns, hollies, and other low-growing trees,—alias shrubs—in front of them. What is this but forming a shrubery clump or quarter, a border or a belt! What gardener's man does not know that,

\* In the Treatise on Planting and Gardening, we recommend the box, as an eligible underwood to the oak; which, in *woods*, we recommend to be raised at twenty or thirty feet distance. The Essayist, in like manner, recommends evergreen underwood, with Scotch firs, rising at similar distances.

that, in forming either of these, especially the former, the tallest trees are planted behind, or towards the center; trees of lower growth in front of them; descending still lower and lower with shrubs of different heights, down to the edging of dwarf box? Where a skreen is presently wanted, quick growing evergreens (not hollies, except towards the front) are always, or ever ought to be, planted in a similar way. Even where a skreen is not wanted, it has not been unusual to plant what have long ago acquired the name of "*evergreen quarters*\*" in contradistinction to "*deciduous quarters*," and those of a mixture of the two; conformably to Nature's practice,—“in forests and woody commons, where we sometimes come from a part where hollies had chiefly prevailed, to another where junipers or yews are the principal evergreens; and where perhaps there is the same sort of change in the deciduous trees and under-wood: this strikes us with a new impression; but mix them equally together in all parts, and diversity becomes a source of monotony.”

\* See Hanbury's Body of Planting.

"monotony." (Page 236.) To prevent this, as well as to copy natural scenery, the evergreen, deciduous, and mixed quarters were, no doubt, adopted. What pity our *young* Author did not know these things, before he sat down to write this puerile Chapter \*: throughout which, we may say, with little latitude, that he is either buffeting the winds, fighting a feather, or recommending as his own, what Mr. Brown long ago practised, on the now established principles of English gardening.

The Chapter closes with some remarks on LAWNING, equally interesting and instructive as those on planting: condemning, by the lump, what has been done; yet admitting, in his desultory remarks, that to be right, which he has condemned as being wrong. Indeed, the whole Chapter, if not the whole book, may be said to be a farrago of fragments

\* We know not the years he has numbered; but this Chapter, *at least*, may well be supposed to have been written between school and college. He may truly say with Miss in her Teens, "I want—I know not what I want."

ments—a collection of scraps—written at different times, and hurried together without revision or arrangement. This at once accounts for the difficulty of appreciation and the lowness of price.

### C H A P. III.

AT length (thank Heaven, shall we say ?) we reach the last Chapter. It treats of WATERS ; and commences with the *abuse* of poor Brown :—" In forming artificial ones Mr. Brown grossly mistook his talent ; for among all his tamè productions, his pieces of made water are perhaps the most so." Having, however, got ease, by this and other more copious discharges, the Author regains his wonted complacency, and, in spite of himself and his system, says handsome things of the present style of modern gardening.

Speaking of Blenheim, whose waters he finds difficult to *fathom*, he says, " the bank near the house, opposite to the wooded one, " and



“ and which forms part of the pleasure ground,  
“ is extremely well done ; for that required  
“ a high degree of polish, and there the gar-  
“ dener was at home. Without meaning  
“ to detract from his real merit in that part  
“ (but at the same time to reduce it to what  
“ appears to me its just value) I must observe,  
“ that two things have contributed to give it a  
“ rich effect at a distance, as well as a varied  
“ and dressed look within itself ; in both re-  
“ spects a very different one from his other  
“ plantations. In the first place, there were  
“ several old trees there before he began his  
“ works ; and their high and spreading tops  
“ would unavoidably prevent that dead flat-  
“ ness of outline, *cet air ecrasé*, which his own  
“ close lumpy plantations of trees always ex-  
“ hibit. In the next place, the situation of  
“ this spot called for a large proportion of  
“ shrubs, with exotick trees of various heights :  
“ these shrubs and plants of lower growth,  
“ though chiefly put in clumps, the edgy  
“ borders of which have a degree of formality,  
“ yet being subordinate, and not interfering  
“ with the higher growths, or with the origi-  
“ nal trees, have, from the opposite bank, the  
“ ap-



“ appearance of a rich underwood ; and the  
“ beauty, and comparative variety of that  
“ garden scene, from all points, are strongly  
“ in favour of the method of planting I de-  
“ scribed in a former part.” Page 261.

Hence we have it from the high authority of a Connoisseur in Landscape painting, that there are scenes and situations, in which “ a high degree of polish is required ; ” — that a polished shrubery may have “ a *rich effect* at a distance, as well as a varied and *dressed look* within itself ; ” that Mr. Brown *left old trees*, when he found them standing, even in a shrubery ; that a site may be such as to call for “ a large proportion of shrubs, with exotick trees of various heights,” and that such have “ the appearance of rich under-wood ” ; and, lastly, that *the Author of the Essay on the Picturesk* prides himself on having described as most excellent—claims a degree of merit for having now recommended—what *Mr. Brown* executed, almost half a century ago !!!

The very goodnatured gentleman having thought fit to make these handsome acknowledgements, we will not be behindhand  
in

in complaisance, and we acknowledge, in our turn, (what indeed has been already granted) that Mr. Brown, not being more than man, did not reach perfection. For, where natural wood did not happen to be present, upon the margin of his artificial river or lake he neglected to plant, for the sake of giving feature and expression to the water; although he frequently, perhaps, planted the margins of such parts of waters as reached within the shrubery; as at Blenheim, and the river Bend at Fisherwick. That Mr. Brown did not clear away the natural wood which happened to stand on the margin of his waters when full, as *seems* to be represented, is evident from the Author's own words. "If" (at Blenheim) "there is an improvement more obvious  
" than all others, it is that of damming up a  
" stream which flows on an easy level through  
" a valley, and it required no effort of genius  
" to place the head in the narrowest and most  
" concealed part; this is all that Mr. Brown  
" has done. He has, indeed, the negative  
" merit (and that no small one, and to which  
" he is not always entitled) of having left the  
" opposite,

“ opposite bank of wood in its natural state \*.”

Page 259.

Being thus brought into perfect cordiality with our Author, we will examine with alacrity, the remaining ideas which he has *sported* in this Chapter. The effect produced “ by various tints of the soil where the ground  
“ is broken ; by roots and old trunks of trees,  
“ tussocks of rushes, large stones that are  
“ partly whitened by the air and partly cover-  
“ ed with mosses, lichens, and weather-  
“ stains ;” (Page 247.)—would be in character on the savage margin of a mountain stream ; but “ trunks of trees and tussocks of  
“ rushes” are as incompatible with a piece of made water entering within polished scenery, as cart-ruts, hollow ways, and bramble bushes.

Here

\* It is impossible not to admire the candour and liberality of this passage ; especially when we are told what a friend of the Writer of it declared when they “ were  
“ talking upon the spot, of the great water, and of Mr.  
“ Brown’s merit in conceiving it, for he was quite cer-  
“ tain there was not a house-maid in Blenheim to  
“ whom it would not immediately have occurred.”  
(Note, p. 259.) Nothing is so obvious as that before  
oureyes.

Here, every thing ought to be in unison; every part be dressed in character.

It has not perhaps occurred to the Essayist, that it is the banks of slow-moving VALE RIVERS which, alone, can be imitated, successfully, in dressed scenery :—the rapids of a mountain river require a mountain torrent to give them effect : it is only the pools of rapid streams, or the *bends* of leisure rivers, that can be imitated with the scanty supply of a rivulet or rill ; and how improper it would be, to attempt to decorate the peaceful banks of a graceful river, winding slowly through an extensive suite of rich meadows, with the raggedness and rubbish of a mountain stream.

The banks of vale rivers, in general, are naked, or nearly so ; a few scattered clumps of alders, or ozers, perhaps occur : for, in the nature of running water, the channels of such rivers are ever changing ; at least, until some rising ground is reached : then, one side is frequently hung with wood ; but seldom, if ever, both ; much more commonly, both sides are open, and in a manner naked.

O

Now

Now as to the marginal banks of these rivers. They are either steep and earthy, mouldering away with every flood ; shooting down in small fragments ; or, being undermined, make one general shoot, and form a sloping bank. Will any man be silly enough to say, that the ragged mouldering bank is more pleasing to the eye, than the green one sloping down towards the water ! It is but justice to the superior genius of Brown, to suppose, that he caught his idea of sloping the banks of made waters from these incidents, in the practice of nature ; and if he had as happily copied the tufts of woodiness, he had done every thing his art was capable of performing. But had he done this, in parks, or pasture-grounds, open to stock, a fence must have been raised, perhaps even on the water-side ; and how offensive would the naked truncheons and paling have been, to men of pictureskness ? It was probably to avoid their impertinences he left this part of his work unperformed.

In continuing the slope down to the surface of the water, Mr. B. was perfectly right ; for the banks of made water, like the surface  
of



of made grounds, ought ever to acquire the requisite degree of pictureskness (where any degree of it is required,) through the means of beauty; not, as has already been shown, through those of deformity: and beside the filthy appearance of steep earth banks, formed by art, for the purpose of shooting down to form slopes as in nature, they would be dangerous to pasturing stock; and not only prevent the water from being *seen*! but hinder cattle, sheep, and deer, from grazing to the water's edge, and thereby prevent the delightful effects of their animated reflections! The agitation, even of stationary water, when of sufficient breadth, will generally wear away, in a short time, the foot of the slope, and give it all the pictureskness, which water, mixing with embellished scenery, ought to possess\*.

O 2

But

\* If however, under the deliberate guidance of neglect and slovenliness, the growth of pictureskness should be found too slow, or inadequate to answer the emergency of any pressing occasion, art might be employed in bringing out a more extemporary effect; by what might be termed the art of picturesking. Thus, should a  
high-

But we are suffering our complaisance to lead us within the pale of inconsistency ; by falling in with our Author's ridiculous idea, that the banks of all made waters are formed with spades and wheelbarrows ! Let us listen awhile to his ingenious remarks on this topic, and examine, with the eyes of virtuosi,—*Ignorance “stark-naked.”*

“ In Mr. Brown's naked canals nothing  
 “ detains the eye a moment, and the two bare  
 “ sharp extremities appear to cut into each  
 “ other. If a near approach to mathematical  
 “ exactness was a merit instead of defect, the  
 “ sweeps of Mr. Brown's water would be ad-  
 “ mirable ;

high-dried Connoisseur be expected, and men of depraved appetites, no matter in what sense their depravity may lie, should ever give due notice of their approach,—let the banks be torn with spade and mattock, and strewed with straw in liney streaks, as if left by the recent flood ; scatter with green thorns and brambles, the margins of the water ; throw dead dogs and kittens in the parts most conspicuous from the windows ; and stock with enfeebled asses, and worn-down cart-horses, the surrounding banks. Is the Connoisseur gone ? Clear away the rubbish, turf up the banks, and thus make the place fit to be seen, again, by men of common sense and natural appetites.

“mirable ; for they seem not to have been  
“formed by degrees with spades, but scooped  
“out at once by an immense iron crescent,  
“which, after cutting out the indented part  
“on one side, was applied to the opposite side,  
“and then reversed to make the sweeps ;  
“so that in each sweep, the indented and pro-  
“jecting parts, if they could be shoved to-  
“gether, would fit like the pieces of a dissected  
“map. }

“Where these pieces of water are made,  
“if there happen to be any sudden breaks  
“or inequalities in the ground ; any thickets  
“or bushes ; any thing, in short, that might  
“cover the rawness and formality of new  
“work ; instead of taking advantage of such  
“accidents, all must be made level and bare ;  
“and by a strange perversion of terms, the  
“stripping nature stark-naked is called dres-  
“sing her\*.

“A piece of still water, with such a thin  
“grassy edge, looks like a temporary over-  
“flowing ; to give to the whole a character  
“of age, of permanency, and capacity, it re-

O 3

“quires

\* Aristænetus, we are told, said of his mistress—  
“Clothed, she is beautiful ; naked, beauty itself.”

“quires some height, and some degree of ab-  
 “ruptness in part of the banks—some appear-  
 “ance of their having been gradually worn  
 “and undermined by the action of the water.  
 “As the banks are generally formed, a  
 “stranger might often suppose that when dry  
 “weather came the *flood* would go off, and  
 “the *meadow* be restored to its natural state.”  
 (Page 251.)—Again—“and if you have a  
 “*real* river, and will let them improve it,  
 “you will be surprized to find how soon they  
 “will make it like an *artificial* one ; so much  
 “so, that the most critical eye could scarcely  
 “discover that it had not been planned by  
 “Mr. Brown, and formed by the spade and  
 “the wheelbarrow.” Page 254.

Now we can say of made waters, as of im-  
 proved places, that we never saw two alike ;  
 unless it were fish-stews, or the serpentising  
 puddles, in the purlieus of the Metropolis.  
 Indeed, how is it possible we should, when we  
 reflect on the way in which waters are usually  
 made ? All the *large waters* of all the *ex-*  
*tenfive places* we have seen,—and we wish to  
 have it fully understood, that it is of such  
 waters, and such places, only we deign to  
 speak, and not of the little “ crincum  
 “ cran-

“ crancum” places, in which, as we have before intimated, our Author is “ eternally” trifling,—have been formed by running a dam across a valley, or on the lower side of a natural basin, as was done at Blenheim.

A rivulet or brook having previously passed down the valley, or through the basin, the cavity, formed by the mound, is filled with water. If the valley be narrow and serpentine, the collection of water thus produced is called a *river*; if a broad irregular basin, a *lake*; a name which ought, in either case to be assigned to such waters. For they are, on a small scale, precisely what the lakes of Scotland are, on a larger: namely, vallies or hollows filled with water; having comparatively small streams to fill them, with narrow outlets to the furcharging waters. Excepting LOCH LOMOND, the large lakes of Scotland are, literally, *vallies filled with water*; winding with parallel banks, just as we see many of the artificial lakes in England. Of this description is LOCH NESS, which is twenty-four miles in length, and seldom more than a mile in width; LOCH TAY, fifteen miles long, and barely a mile wide in any



part; LOCH RANNOCH, LOCH EARN, &c. &c., have proportionate dimensions.

It would be needless to say, that when the mound is raised, and the water prevented from escaping by its usual channel, the surface of it rises to a level with the new outlet; and its outline becomes whatever nature pleases! whether it happens to take the likeness of a *serpent*, an *immense iron crescent*!— or a *fool's cap*.

The *barefaced* insinuation about the “thickets and bushes” which happen to stand on the newly created margins of artificial waters, is not worth bestowing censure upon: the Essayist's own account of the water of Blenheim gives a *flat negative* to the assertion. The mound, or what is improperly called the head, and the ground immediately below it, is generally planted, to assist in sustaining the bank, and to apply to a useful purpose, ground which is unfit for any other. And every artist, acquainted with the first rudiments of his art, endeavours to hide the opposite extremity; by way of giving it the greater resemblance of a natural river; one of the few allowable deceptions the Rural art will admit of;

of: the margins, too, when they happen to lie within the pale of kept grounds, have been planted, as at Fisherwick \*.

The remarks, in the latter part of the quotation, respecting NATURAL RIVERS, cannot be evaded, as the former might, by claiming the divine right of ignorance: they must be the dictates of *ambition*, or some less amiable passion. No mind, capable of dictating such remarks, can be so completely ignorant, as not to know, that it is next to *impossible* to preserve the banks of natural rivers in soft turf down to the surface of low water; and of course such rivers *cannot* be made to resemble the artificial ones he had described. The first flood, perhaps, would carry it away, to a height proportioned to its own; in many cases, eight, ten, or more feet high.

If

\* What is afterwards said, about destroying trout streams, is truly ridiculous, when we consider the *variety* (of view, as well as of fish and of fishing,) which arises from made waters! and this, generally, without destroying any material length of stream. The strange comparison between made waters and bleach-fields must make any one laugh, who has really seen a bleaching ground.

If natural rivers mix with polished scenery, or rather we should say, if the banks of natural rivers be embellished, the water should be hid partially, and be partially left open to the view from the grounds ; to give variety to the general scene.—And, wherever the openings are, there the upper angle of the bank should be rounded off ; to add softness and beauty to the grounds, and to display the insatiate delights of running water ! What is the advantage, in point of *ornament*, of having water about a place, if it cannot be *seen* !

If brooks or smaller rivers, which are fed by near springs, or are regulated by extensive lakes, mix with ornamented scenery, festoons of lawn may drop, with gently swelling surfaces, down to within a few feet of the water ; and can never fail, if a walk accompany the lower margin of the lawn, to delight the eye ; whether it rest on the dimpling eddies of the pool, or on the more brilliant agitations of the stream. Living water is the only object in nature, perhaps, with which the eye is never cloyed.

If the grounds on both sides of a natural river be embellished, breaks should be made  
on

On both sides; not more to show the water, than to display the beauties of each side to the other: the openings, with the intercepting tufts, groups, clumps and continuous skreens of wood, being ever various,—as a thousand circumstances natural and fortuitous, which *belong* to every place, will ever point out, if long and duly studied.

Whatever nature, or circumstances have provided, as a security of the foot of the bank, whether it be stones or brush-wood, should, with reverential care, be left untouched. If, as it too often happens, the foot of the bank has no stable defence, guards should be provided; either by planting aquatics; or by rough stones, where such can be had in sufficient quantity, and where the tameness of the river will admit of so slight a guard; or by masonry, especially at the abrupt bends of rapid high swelling rivers; for without such precautions, it were of little avail to ornament the banks: of course, this is the first step toward the improvement of such sites.

It too frequently happens, that the banks of vale rivers have no stability, are ever wear-  
ing

ing away, and the bed or channel of the river shifting ; and in some cases irremediably, unless at great expence ; and under these circumstances, the banks are frequently high, hiding the water ; except in the time of floods. In these cases, ornament can seldom approach the immediate banks, with good effect ; a continued skreen is the most eligible ; except where a bend or distant reach can be caught ; and, there, an opening should be made, or left ; forming a wide border of low shrubs and flowers next the river ; to prevent the eye from approaching too near it, to be offended with the deformities of the immediate banks, while it ought to be resting solely on the more distant view.

This digression, if such it should be deemed, is not intended so much to expose the futility of the Essay under Review, as to convey hints to men of common sense, who have natural rivers within their respective domains ; and to artists, who may be entrusted with the ornamenting of their banks. The remarks, which are here offered, are not fanciful emanations from the mind of a theorist, but convey ideas, which



which have been carried into practice ; and in a manner, we trust, which sufficiently shows their propriety \*.

## CONCLUSION.

A CHAPTER, without name or number, follows what we have termed the last Chapter. The former part of this Postscript or Conclusion appears to have been written since the reception of the Landscape was ascertained ; and since it has been found necessary to admit of a little decency, and comfort, immediately round the house. This after-consideration, therefore, opens with an *ingenious* distinction between the *grounds* and the *garden* ; the wary Author thus forming for himself—a *bole to creep out at*.

We take no advantage of the modern acceptance of the word *garden* ; which certainly,

\* At TAYMOUTH, the magnificent residence of the EARL OF BREADALBANE, in Perthshire.

tainly, now, has no other literal meaning than that of *kitchen-garden*: the embellishments about a house, even in the most polished parts, are called *shrubberies*, or are included in the general term *grounds*; which include the whole of the ornamented environs. We rather chuse to stop up the Author's escape-place with his own book. Has not a principal part of it been employed in attempting to raise a sneer at naked houses, and smooth insipid lawns? and who ever polished any other part of grounds than a shrubery, or, to make use of the Essayist's new-fangled old-fashioned name, the *garden*? Nay, has not the house itself been already invested with picturesknefs? Nevertheless, we are here *advertised* that "the embellishments near the  
" house, and those decorations which would  
" best accord with architecture, and with  
" buildings of every kind, deserve a separate  
" Chapter; and some future time I may possibly  
" attempt it, should this work be received  
" favourably."—Page 268.

This cannot, as many parts of the book may, be laid to the charge of oversight, or misconception; nor is it entitled to so *prosaic*

*saic* a phrase as that of simple misrepresentation : in picturesque language, it might well be represented as the subterfuge of despondency, the dictates of forlorn hope. If this is really not a true state of the case, why did the *Essayist* stand sponsor for the *Poem* ? which admits of no garden ; except “the high terrace “or rich ballustrade.” And we do not recollect a single passage, in the body or *text* of the Essay, which *contradicts* that idea, until we come to this *Postscript*.

*Feeling* himself in this dilemma, the addressful assailant tries, again, his skill in stratagem ;—affects contrition, softens the tone of his language,—speaks of gardening as the favoured *rival* of painting, and wishes nothing so much as to be instrumental in *reconciling* them ;—calls them *sisters*, and shows great anxiety on account of the unfortunate misunderstanding which subsists between them, and humanely offers to bring about a *union* ! for, “the noblest part a man can act—the part “that most conciliates the esteem and goodwill of all mankind, is that of promoting “union and harmony.”—As well might he attempt a union between truth and falsehood—  
plain

plain dealing and deception ; or join in sisterhood a woman and her portrait.

He apprehends, with becoming consciousness and seeming regret, that he “ may “ perhaps be thought somewhat caustic for a “ peace-maker ;” ha ! ha ! ha ! but “ owns” (shall we put *protests* ?) that

“ His zeal flows warm and eager from his bosom.”

Nevertheless, he tries to *cool his cauter*y—and affects to sheathe the asperities, and smooth the pictureskness, of his manner. He disclaims all personal enmity towards Mr. Brown ; gently blames, in silken sounds, the excessive good-nature and over-weening patriotism of Mr. Walpole and Mr. Mason ; candidly confesses that he has no practical knowledge, himself, in the subject he is speaking of\* ; but that he has conceived an idea, he

\* “ It may perhaps be thought presumptuous in an “ individual, who has never distinguished himself by “ any work that might give authority to his opinion, so “ boldly to condemn what has been admired and practiced by men of the most liberal taste and education ; “ but the force of fashion and example are well known, “ and it requires no little energy of mind, and confidence in one’s own principles, to think and act for “ one’s

he does not say how nor where, that if the present system of improvement be suffered to

P

go

“ one’s self, in opposition to general opinion and practice.” (Page 273.) What a slight foundation is this, if it is any foundation at all, to build a system upon! Yet when we hear what follows—“ Some French Writer (I do not recollect who) ventures to express a doubt, whether a tree waving in the wind with all its branches free and untouched, may not possibly be an object more worthy of admiration than one cut into form in the gardens of Versailles”—we perceive the speciousness of the attempt. For if men could be brought, merely by fortuitous circumstances, into such a state of absurdity, what might not be expected from a concerted plan, consummate address, and highly-finished language? And a century ago, while fashion, opinion, and false system prevailed, the attempt might have succeeded. But when once mankind have discovered and ascertained a truth, and seen its fitness to nature, and to other known truths, it is difficult to reverse their decision. And, we trust, it would, now, be as easy to persuade men of education and affluence to go with their clothes in rags, or to mount ragged horses, as to step out of their houses to the tops of their shoes in mud, and to their knees in weeds and brambles.

We rather trust they will continue to keep their houses, their grounds, and their horses; their walks, their rides, and the roads in their neighbourhoods, clean,

com-



go on, and become general, the face of Europe will be disfigured ! \*

He

comfortable, and in character, with themselves, their families and connexions, as well as with each other ; diffusing through every part *one and the same principle* ; uniting the whole, in ONE HARMONIOUS COMPOSITION OF ORNAMENTED NATURE.

\* Mr. MASON closes the First Book of his delightful Poem, the ENGLISH GARDEN, with the following lines, addressed to Albion's sons, students in the Rural art :

————— with generous hand  
Diffuse the blessing wide, till Albion smile  
One ample theatre of sylvan grace.

How opposite are these precepts to the apprehensions of the Essayist ! “ It seems to me that there “ is something of patriotism in the praises Mr. Walpole and Mr. Mason have bestowed on English gardening ; and that zeal for the honour of their country has made them, in the *general* view of the subject, overlook defects which they have themselves “ condemned. My love for my country is, I trust, “ not less ardent than theirs, *but it has taken a different turn (!)* and I feel anxious to free it from the “ disgrace of propagating a system, which, should it “ become universal, would disfigure the face of all “ Europe.”—Page 275.

Now, to us, the hopes of the one, and the fears of the other, appear equally vain. The most that Rural ornament

He compares modern gardening to despotism in these words : “ There is, indeed, something despotic in the general system of improvement ; all must be laid open—all that obstructs, levelled to the ground—houses, orchards, gardens, all swept away. *Painting*, on the contrary, tends to humanize the mind ; where a despot thinks every person an intruder who enters his domain, and wishes to destroy cottages and paths, and to reign alone ; the lover of painting considers the dwellings, the inhabitants, and the marks of their intercourse as ornaments to the landscape.”—Page 278.

Though this is, in great part, misrepresentation ; yet there is truth in it enough to show, that painting and improvement have still another gulph between them which we

P 2

have

ment is ever likely to effect, *on the general face of a country*, is that of breaking the monotony of square inclosures and ragged hedges, of straight lanes and ragged hollow-ways, and (while they remain in this country) of striped common fields, and ragged common pastures : there is no probability of its either making, or marring, the GENERAL FACE OF NATURE.

have not yet explored. The design of clearing away cottages, and turning off public foot-paths from the immediate environs of a great man's house, is not more to improve its appearance, than to obtain the security and the domestic comforts attached to a suitable degree of retirement. But painting has no such principle to guide it. The good folks whom the painter finds occasion to employ, in the necessary operations of measuring heights and distances, or in giving variety and intricacy to his ingenious deceptions, have so few wants, and are such excellent moral characters, that they have no faculty of finding things before they are lost, no wish to rob henroosts, nor to assist servants to rob their masters. The painter's *figures* are all honest fellows\*.

The

\* FOOT-PATHS, passing under the windows of a house, or through its yards, or among its offices, are intolerable nuisances. But seen at some distance, and cut off from all intercourse with the place, they afford a peculiar and pleasing style of animation to a scene; and, to a leisure and contemplative mind, become a constant source of amusement and reflection. Sorry, therefore, we are to see, in the prevailing fashion of  
the

The Essayist, however, pursues the idea of the present style of Rural ornament being despotic ; in part, perhaps, with a hope of establishing the false principle, and partly with the pious intention of paying, publicly, a tribute to the memory of a beloved uncle ; who was no Aristocrat ; but a well-disposed country squire.

We are not informed how this benevolent character spent his time : it may reasonably, however, be supposed, that he amused himself, in the day, with the pleasures of the field ; and, in the evening, regaled himself and his brother sportsman ; agreeably to the taste of former times ; recounting to his neighbours the circumstances of the chase, and receiving, in return, the news of the village. All this was meet, and the style of ornament, which the residence of such a worthy character required, was that of the HUNTING Box ; where “ a suite of Paddocks should be  
“ seen from the house ; and, if a distant view

P 3

“ of

the time, what we consider as an evil spirit of shutting out such paths entirely from the sight. Rather, in our opinion, should they, as they sometimes may, be led designedly across the view from the windows.

“ of covers can be caught, the back-ground  
“ will be complete. The stable, the kennel,  
“ and the leaping-bar, are the factitious ac-  
“ companiments:”—and accordingly we un-  
derstand, this place had “ dwellings, gardens,  
“ and inclosures,” about it: hence every  
thing was in unison and harmony.

These, however, are not altogether the  
recreations, nor this the style of improvement,  
befitting men of fortune of the present day.  
For although affability and condescension  
were never, perhaps, more *fashionable*, than  
they have been of late; though charity and  
benevolence towards village penury, in the  
vicinages of great men's houses, were never  
higher than at present; and although the  
more amiable part of female fashion may *visit*  
their poor neighbours,—neither they nor their  
husbands *associate* with them. Their houses  
are the resort of men and women of their own  
resemblance; of persons whose manners and  
acquirements are similar to their own; and  
with whom they can communicate intelligibly,  
and without restraint. Nevertheless, perhaps,  
men of fortune have at no time communicated  
more freely, than they do at present, with the  
yeomanry



yeomanry and intelligent tenantry of their respective neighbourhoods, on rural information and improvements; the only subject, by the way, on which they can communicate with profit and pleasure to both parties. But this is perfectly well done,—*without living in the same village with them.*

Notwithstanding, however, we differ with the Essayist in opinion, about shutting out the village, and the public foot-path, from the immediate environs of a residence, we give him great credit for the concern he has shown, in behalf of a most valuable part of the community; and we pay him this due tribute of praise the more promptly, as it is the only amiable trait of his character which he has suffered to escape him. Escape him, did we say! We were momentarily led within the snare which he has addressfully laid for his readers: all the seeming contrition, the proffered reconciliation, and the moving story—were stratagems of war, mere generalship; to amuse the unwary garrison; in order to draw forth, with better effect, his reserved forces—his *dernier* resort; and attempt to take by

storm, what he had found to be impregnable to regular approaches.

Let us reconnoitre this formidable phalanx, and endeavour to get a sight of its mighty Commander.

“ Few persons have been so lucky as never  
“ to have seen or heard the true *proser* ;  
“ smiling, and distinctly uttering his flowing  
“ common-place nothings, with the same  
“ placid countenance, the same even-toned  
“ voice : he is the very emblem of serpentine  
“ walks, belts, and rivers, and all Mr. Brown’s  
“ works : like him they are smooth, flowing,  
“ even, and distinct, and like him they wear  
“ one’s soul out.

“ There is a very different and much  
“ rarer being, and who hardly appears to be  
“ of the same species, full of unexpected  
“ turns,—of flashes of light ; objects the  
“ most familiar are placed by him in such  
“ singular yet natural points of view,—he  
“ strikes out such unthought-of agreements  
“ and contrasts,—such combinations, so lit-  
“ tle obvious, yet never forced or affected,  
“ that the attention cannot flag ; but from  
“ the delight of what is passed, we eagerly  
“ listen

“ listen for what is to come. This is the  
“ true pictureſk, and the propriety of that  
“ term will be more felt if we attend to what  
“ correſponds to the *beautiful* in converſation.  
“ How different is the effect of that ſoft in-  
“ ſinuating ſtyle, of thoſe gentle tranſitions,  
“ which, without dazzling or ſurpriſing, keep  
“ up an increaſing intereſt, and inſenſibly wind  
“ round the heart.

“ It requires a mind of ſome ſenſibility and  
“ habit of obſervation to diſtinguiſh what is  
“ really beautiful and intereſting, from what  
“ is merely ſmooth, flowing, and inſipid, and  
“ to give a decided preference to the former ;  
“ it is not more common to have a true reliſh  
“ for pictureſk ſcenery, and even the quick  
“ turns and intricacies of converſation are not  
“ relished by all. I have ſometimes ſeen a  
“ *proſer* quite forlorn in the company of a  
“ man of brilliant imagination ; he ſeemed  
“ dazzled with exceſs of light, and his dull  
“ faculties totally unable to keep pace with  
“ him : I have afterwards obſerved the ſame  
“ man get cloſe to a brother *proſer*, and  
“ the two ſnails have travelled on ſo com-  
“ fortably on their own ſlime, that they  
“ ſeemed

“seemed to feel no more impression, either  
 “of pleasure or envy, from what they had  
 “heard, than a real snail may be supposed  
 “to do at the active bounds and leaps of a  
 “stag.” (Page 281.)

Taayo! taayo! pretty creature! and is  
 this the mighty foe!!! Let us pursue the  
 highbouncing brocket—elevated creature!  
 and trace the few remaining footsteps of this  
 disdainful animal; exquisite creature!—see  
 it safe off the ground; and then return to its  
 favourite retreat, to explore its inward re-  
 cesses\*.

The illustration of the amiable principle  
 above laid down, immediately follows. “This  
 “is exactly the case with that practical  
 “profer the true improver: carry him to a  
 “scene merely picturesque, he is bewildered  
 “with its variety and intricacy, the charms  
 “of which he neither relishes nor com-  
 “prehends;

\* Be it remembered that the *elevated ideas* of the  
 “rare beings” of the late kingdom of France have done  
 what all the Powers in the world cannot undo.

“prehends, \* and longs to be crawling  
 “among his clumps, and debating about the  
 “tenth part of an inch in the turn of a gra-  
 “vel walk. The mass of improvers seem  
 “to forget that we are distinguished from  
 “other animals, by being (as Milton describes  
 “it)

“Nobler far, of look *erect* ;”

“they go about

“With leaden eye that loves the ground,  
 “and are so continually occupied with turns  
 “and sweeps, and manœuvring stakes, that  
 “they never gain an idea of the first elements  
 “of composition.”

The *principle* might admit of some apology, as flying off, naturally enough, in one of those light airy gambols of (what shall we name it ?) which light airy minds have ever had a sort of privilege to indulge in ; and as being intended to hit a character, which is in a great measure imaginary. But with the *application*, a large portion of a more dangerous ingredient is mixed, and cunningly placed as a poison to the art we are endeavouring to protect.

• On whom has this experiment been tried !!



protest. And lest it should operate as such, on the minds of those who, wishing to act conformably to right reason, drink down with avidity, and without due examination, whatever may put on the appearance of promoting that desirable end,—it becomes highly necessary, in us, to analyse this virulent potion, and to endeavour to administer a corrective. Indeed, after what has been already done towards a full analysis of the general subject, such an antidote will not be difficult to supply.

It has been established, and we trust incontrovertibly, that a polished ground, ornamented with relieves of shrubs, partakes less of *Landscape*, than of *sculpture*. In examining a medallion of shrubs and flowers, we approach it; as we do a similar ornament on a vase, or sculptured monument. It is in itself a whole, and every part must be in character. The *ground* must, from time to time, be cleaned, and the outline be kept as scrupulously true, as the contour of any other medallion. A broken ragged edge of turf and matted grass, round a surface of stale earth overrun with weeds, is a piece of defaced

defaced sculpture; clean and adjust the surface, and give truth and sharpness to the outline, it is renewed; receives the requisite finish\*.

In this department of the Rural art, the object of the artist is, and his ambition ought to be, to gratify the sculptor's eye, not the painter's.

\* This truth, when viewed in the light in which it is here placed, being selfevident, needs no authority to support it. Nevertheless, we conceive Mr. Gilpin's authority, in matters belonging to natural scenery, as too valuable to be rejected, in any case. On the principles of general taste, and without, perhaps, having seen pleasure-grounds with a sculptor's eye, he has thrown out, in his Essay on Picturesk Beauty, the following incidental remarks: Page 4. "In a pile of building  
" we wish to see neatness in every part, added to the  
" elegance of the architecture. And if we examine a  
" piece of improved pleasure-ground, every thing rough  
" and slovenly offends." Again, Page 7. "Why does  
" an elegant piece of garden ground make no figure on  
" canvas? The shape is pleasing, the combination of  
" the objects harmonious, and the winding of the walk  
" in the very line of beauty. All this is true; but the  
" smoothness of the whole, though right and as it  
" should be in nature, offends in a picture!" Circumstantial evidence, by the way, that Mr. G. considered the two arts as having distinct principles.

painter's. An eye habituated to the flowing lines, learned in the graces, of a polished ground, is susceptible of the least deviation from the line of beauty ; and dwells on the happy strokes of elegance and grace, his art is capable of giving, with the same gratification, that a judge of sculpture, carving, engraving or writing, does on the graceful strokes of the tool or pen : the smallest error, either in the design or the execution, offends : and no man can excel, in either art, whose eye is not sufficiently cultivated to be intuitively susceptible of such error. Lines are the principles or elements of his art, and the line of beauty, as it belongs peculiarly to the ground-work, ought ever to be his first lesson.

These circumstances, alone, are sufficient to warn the Rural artist against too familiar an intercourse, too close an intimacy, with the ragged productions of Landscape painting. In the department of his art which is now more particularly under consideration, his eye cannot receive more dangerous impressions, than such productions are capable of giving it : they are directly subversive of his principles  
of

of taste \*. And in the other department of his profession,—that which enables him to give effect to the distances, and to unite them in picturable compositions with the foreground, and with each other,—a study of nature, and of places which have been united with the fortuitous scenery which surrounds them, agreeably to the best principles of the art, will be his safest guide : so that, viewing the subject in this general light, the Rural artist appears to have nothing to hope, but much to apprehend, from the *study* of Landscape painting.

On the subject of uniting the ornamented grounds with those which are merely fortuitous, or which may have received some assistance from art, the most difficult part of the  
pro-

\* We here speak more particularly of the works of the *ragged master* and his followers. Lo ! the tatterdemallion figure of SALVATOR, by himself ! The raggamuffin was knocked down, the other day, by Christie. If we were disposed to speak, with the same virulence, of painters, as our Essayist has spoken of improvers, we might say, here, that, if Salvator the ragged had wanted either eyes or hands, “ it would only have “ been a private misfortune ; and partial evil universal “ good.” See the Essay p. 263. or this Review, p. 165.

profession, it may be proper to make a few remarks, here, in addition to those which we have formerly made on the same subject. This is a department of the Rural art, in which painting *cannot* even *pretend* to have a right of interference; as ornamented scenery has not yet entered into its compositions.

In the Treatise on Planting, &c. we have made, among others, the following,—*general observations*:

“ Notwithstanding, however, the nature of the place ought not to be sacrificed to the mansion;—the house must ever be allowed to be a principle in the composition. It ought to be considered as the center of the system; and the rays of art, like those of the sun, should grow fainter as they recede from the center. The house itself being entirely a work of art, its immediate environs should be highly finished; but as the distance increases, the appearance of design should gradually diminish, until nature and fortuitousness have full possession of the scene.

“ In general, the approach should be to the backfront, which, in suitable situations, ought to lie open to the pasture grounds.

On



On the sides more highly ornamented, a well-kept gravel walk may embrace the walls; to this the shaven lawn and shrubery succeed \*; next, the grounds closely pastured; and, lastly, the surrounding country, which ought not to be considered as out of the artist's reach: for his art consists not more in decorating particular spots, than in *endeavouring* to render the whole face of nature delightful.

Q

“ Another

\* Between the gravel walk and the building, should run a line of masonry,—as a footing or basement; some two or three feet wide; dipping somewhat outward; its outer edge rising a few inches above the gravel;—to shoot off the water which driving winds may throw against the house; to give an even edge to the polished gravel; and to assist in *uniting*—harmonising—the building with the gravel, and, through the means of this, with the lawn.

PETWORTH HOUSE, the stately residence of the EARL OF EGREMONT, has a broad basement or platform of dressed stone, ten or twelve feet wide, running the whole length of the principal front, and rising by two or three steps, above the road of the approach, and the adjoining ground. This has a good effect in *assimilating* the house and park, to which this front lies open; serves as a sort of guard to the windows; and is an agreeable promenade in the fair intervals of wet weather.

“ Another reason for this mode of arrangement is, objects immediately under the eye are seen more distinctly than those at a distance, and ought to be such as are pleasing in the detail. The beauties of a flower can be discerned on a near view only ; while, at a distance, a roughet of coppice-wood, and the most elegant arrangement of flowering-shrubs, have the same effect. The most rational entertainment the human mind is capable of receiving, is that of observing the operations of Nature. The foliation of a leaf, the blowing of flowers, and the maturation of fruit, are among the most delightful subjects that a contemplative mind can be employed in. These processes of Nature are slow, and except the object fall spontaneously under the eye of the observer, the inconveniences of visiting it in a remote part, so far interfere with the more important employments of life, as to blunt, if not destroy, the enjoyment. This is a strong argument in favour of shrubs and flowers being planted under or near our windows, especially those from whence they may be viewed during the hours of leisure and tranquility.

“ Further,

“ Further, the vegetable creation being subject to the animal, the shrub may be crott, or the flower be trodden down, in its day of beauty. If therefore, we wish to converse with Nature in private, intruders must be kept off,—the shrubery be severed from the ground—yet not in such a manner as to drive away the pasturing stock from our sight. For this reason, the shaven lawn ought not to be too extensive, and the fence which incloses it should be such as will not interrupt the view: But whether it be *seen* or *unseen*, *suspected* or *unsuspected*, is a matter of no great import; its utility in protecting the shrubs and flowers,—in keeping the horns of the cattle from the window, and the feet of the sheep from the gravel and broken ground,—in preserving that neatness on the outside, which ought to correspond with the finishings and furniture within,—render it of sufficient importance to become even a part of the ornament.” P. 606.

After these general remarks, which time, observation, and practice, have not given us occasion to alter, very little is required to be added, here. The soil of recent plantations of trees and shrubs,—especially of such as en-

ter into the views from a house, and which cannot be ornamental unless they be luxuriant,—should be kept in a state of cultivation; should from time to time be broken and cleared from weeds, to give air and freedom to the tender fibrils of the mutilated roots: and, where herbaceous flowers and the more delicate exotic shrubs are cultivated, the soil must ever be kept in the highest state of pulverisation and neatness. In every case, where the soil is broken, and where the plantation enters within the limits of the polished lawn, the outline of the broken surface must ever be traced with scrupulous exactness, and ever flow in the chaste line of beauty. The cultured surface is the groundwork of the ornament, and must have a determinate outline. But it is not necessary that every ornament should have a special groundwork; as it may often be placed with equal propriety on the general ground, or unbroken field of beauty. Indeed, if *elegance* be required, this may be the most certain way of obtaining it; but, to give *richness*, an ornamental ground, as a medallion, may be more eligible.

To

To apply these elementary remarks to the art now under our notice,—near the house, immediately under the windows, where richness and the higher degrees of ornament are required, and where flowers and gaudy shrubs are most in character and place, medallions are most eligible. On the contrary, in the park or pasture grounds which surround the lawn, where flowers are not required, and where, if desirable, they could not be preserved without an unsightly fence to guard them, broken ground, unless when recent planting requires it, is, in every point of view, improper.

To unite these two extremes, the method is obvious. The groups, tufts, and masses, which rise near the outer margin of the lawn, and adjoining to the parks and pasture grounds, should be suffered, so soon as they have got sufficient foot-hold to admit of it, to spread over the grass; or rather the broken ground should be changed into lawn. If elegance is wanted, let groups rise with naked stems; if a fulness and richness of effect be rather desired, suffer each tree or shrub to feather to the ground, and spread its

Q 3

luxuriant



luxuriant branches over the polished lawn, and thus produce an effect which no fortuitous scenery can give ; unless in inaccessible mountains, where pasturing animals cannot mutilate the lower branches ; and, even there, the softness and beauty of lawn must be wanting.

This charming effect we saw, with singular advantage, some years ago, in the delightful grounds of ENVILLE ; the Seat of the EARL of STAMFORD, on the confines of Staffordshire and Shropshire. The following Extract from the rough Minutes, made at the time, will give some faint idea of this fascinating effect. “ A kept walk and a border  
“ of shrubs led us down to the lower  
“ shrubery : delicious spot ! The pines,  
“ here, are not only clothed to the grass, but  
“ spread their mantles on the ground ! and  
“ two sister limes are in full-dress negligées,  
“ with trains flowing some yards from their  
“ conical out-lines \*. With a profusion of  
“ beau-

\* This striking appearance, perhaps, was produced by the lower boughs, which rested upon the ground, receiving, from it, additional nourishment.



“ beautiful shrubs, rising out of the softest  
“ turf I ever saw, I had not conceived that  
“ grass and trees, alone, were capable of  
“ producing so much richness and elegance.”

Nothing tends more to harmonize the polished grounds with the park or pasture ground, than feathered tufts and masses of different size and form, placed in the general line of the fence which separates them; running a wall or paling through the center of the masses, with fosses between them.

To add still farther to the harmony which ought to subsist between the mown and the pastured lawn, the seed-stems and coarser weeds of the latter should be struck off with the scythe, once or twice in the course of the summer; as in the middle of June; and, immediately adjoining the lawn, again in July. This not only tends to soften and harmonize the general scene, but prevents the seeds of noxious weeds from being blown within the kept grounds. If the inside of the foss be raised, with a gentle swell, somewhat above the level of the lawn, and either planted with low shrubs and flowers, or, if in grass, kept less polished than the area, it

assists in producing the same effect, and is otherwise serviceable in skreening the fofs from the upper windows.

While on the subject of ornamented grounds, we will retire from the more open ones which embrace the ornamented fronts of the house, to the recluser shrubery ; whether it be intended as a place of retreat merely, or to answer, likewise, as a PLACE OF VIEW, from which the fortuitous or less ornamented scenery of the surrounding country may be seen with advantage.

We do not mean to lay it down as a law of Rural ornament, that every place of view should be highly polished, but it may ever be so with strict propriety, and good effect. It is necessary that it should be kept in a state of neatness, that it may be entered at all seasons, and in the fair intervals of the worst weather. It must therefore have walks, and ought to have a retreat from the sudden changes of the weather, in this uncertain climate ; especially if it lie at any distance from the house, which it generally ought ; for the two-fold purpose of inviting the morning walk, and to catch views or

com-

compositions, different from those which are seen from the house and its more immediate environs.

The CONSERVATORY may be made the most agreeable retreat ; and is the most *natural* accompaniment of a polished place of view. Not a room filled with rare plants, crowded together, on bench behind bench, like spectators in a theatre ; but a commodious room, *furnished* with the more beautiful and fragrant exotics ; too tender to bear the open air ; but not so delicate as to flag in an atmosphere perfectly consonant with the health, and agreeable to the feelings, of persons enured to the air of this climate. A room, not merely to be resorted to as a retreat from the casual wetness of the morning, but as being in itself pleasurable ; from the beauty and fragrance of its furniture, and the genial temperature of its atmosphere ; as well as from the polished scenery, and picturable views, which may surround it.

This elegant morning room owes, perhaps, its fair existence to one of the most amiable, fair, and elegant of her sex (Mrs. CAMPBELL,

of

of SHAWFIELD), who has realized the sweetly imagined scene, at Wood Hall, near Glasgow.

In the nature and utility of a conservatory of exotic plants it must ever front the south. If the north front form an alcove, or is ornamented with a more tasteful pediment, it becomes a place of retreat and rest, in the few sultry days which this climate affords, and may form, in itself, a pleasing object, from the house, or other point of view. If medallions of more hardy exotics be scattered round the conservatory, and native plants be thrown carelessly about the outer margins of the place of view, they will assist in assimilating it with the fortuitous scenery of the surrounding country.

We repeat, it is not requisite that every place of view should be polished; but it may ever be so with good effect, and without detriment to the distant views, how wild and romantic soever they may be: for Man, *looking erect*, sees not, necessarily, the objects at his feet. But the eye fatiated or fatigued with wandering over distant scenery, receives peculiar gratification from the contrast and variety,

variety, afforded by the beauties immediately around it; which the critic in ornamented nature examines, not with *leaden eyes*, but with the polished eye of sculptural taste; and with the still keener eye of the Naturalist: thus blending, in the mind's admiring eye, the fascinating charms of Nature and Art, and of wild and polished scenery. So, in a room, we are amused, by turns, with the distant views from the windows, and with the ornaments of the room itself.

What follows the last quoted passage, as if with it the Author had *spit his spite*, is more rational and dispassionate,—is not loaded with malevolence, clogged by ignorance, or disgraced by insolence. It meets, in great part, our own ideas,

“ With regard to improving, that alone I  
“ should call art in a good sense which was  
“ employed in collecting from the infinite  
“ varieties of *accident* (which is commonly  
“ called *nature*, in opposition to what is called  
“ *art*) such circumstances as may happily be  
“ introduced, according to the *real* capabili-  
“ ties



“ ties of the place to be improved \*. This  
 “ is what painters have done in their art, and  
 “ thence it is, that many of these lucky acci-  
 “ dents, being strongly pointed out by them,  
 “ are called picturesque.

“ He therefore, in my mind, will shew  
 “ most art in improving, who *leaves* (a very  
 “ material point) or who creates the greatest  
 “ variety of *pictures*,—of such different com-  
 “ positions as painters will least wish to  
 “ alter: Not he who begins his work by  
 “ general clearing and smoothing; that is,  
 “ by destroying all those accidents, of which  
 “ such advantages might have been made,  
 “ but which afterwards the most enlighten-  
 “ ed and experienced art can never hope to  
 “ restore.”—Page 285.

The business of the Rural artist, unquestionably, is to create (where the given site will admit), improve (if obvious improvement presents itself), or show with effect, such compositions as can be commanded from the house, or from a near point of view; and to  
 search

\* This has been recommended ten years ago. See Planting and Orn. Gard. p. 586 and 587.

search for more distant points of view, among wild romantic scenery ; with the intent of disclosing picturable scenes : not, however, so much for the purpose of the painter, as that they may fascinate with their own native charms, as LIVING LANDSCAPES :—leaving it for the Landscape painter to *square* them to his frame, and to *fit* them to the learning, the science, and the “ ready-made taste” of the gallery.

Thus, shall we say, it comes out at length, fully and fairly, that it is the province of the Rural art to furnish subjects for Landscape painting, rather than to *attempt* to copy the fancied scenery or the mutilated scenes of the painter\*.

How often, amidst wild broken scenery, the wooded banks of a foaming brook  
may

\* Just so it is the province of a new-married pair to furnish subjects for portrait painting, rather than to attempt to copy the works of painters ! The imitation, in either case, depends more on nature than on art. The structure and outline of a group, or a single tree, may, with very little licence, be said to be as difficult to produce, to a painted pattern, as are the limbs and features of the species.

may be chosen for the purpose of exhibiting, in picturable compositions, the objects which they command ! Such banks frequently furnish a natural skreen of timber and wild underwood. The artist's task is that of breaking it, in such parts as command the best compositions ; that the eye, in being borne along the deviating terrace, may, in passing the breaks, rush upon new scenes or fresh compositions ; which may frequently, by winding along the steeps, and by crossing the dell in well chosen directions, be varied at pleasure.

These are not closet ideas ; but arose amidst the wildest natural scenery this Island affords ; and have been executed, on a scale sufficiently extensive to establish their good effect, in practice ; and to show, that it lies within the power of the Rural art to unfold such compositions, in natural or fortuitous scenery, as the draughtsman would not disdain to give a place in his sketch-book, or the Landscape painter might not think unworthy of a frame\*.

Never-

\* At TAYMOUTH. See p. 205.

Nevertheless, the instance of practice, here alluded to, was attended with difficulties; and some account of the manner in which these difficulties were overcome, may have its use.

Most of the timber trees, which formerly stood on the steep woody bank of the river, had been cut out; little more being left than tall ragged underwood; with here and there a well topped tree. Picturable outlines \* were, of course, difficult to be caught, in

\* Such we mean as CLAUDE would not have deemed unworthy of his pencil.

The Writer of this note cannot refrain from mentioning, here, that in examining the works of this Prince of Landscape Painters, which the late sales of the collections of Mr. Defenfans, Sir Joshua Reynolds, and M. De Calonne, have given him a favourable opportunity of examining with sufficient leisure, he has not noticed in any one of the capital performances of this master, a tree he would wish to remove, nor more than one bough he should like to strike off. This bough occurs in the capital Landscape, (in the collection of M. De Calonne,) in the foreground of which a dragon is introduced; and it is evidently *shortened* to prevent its hiding a principal building in the middle distance; not, however, by *lopping* it, but by *stunting* it; and

in the required situations ; in most cases, impossible. Under such circumstances, there appears to be only one way of rendering the openings agreeable to an eye susceptible of the softer scenery of Nature ; and this is by making them wider than the given views require, trenching the ground to a sufficient depth, and forming side screens swelling out into the vistas, by planting feathered timberlings, and shrubs of different heights ; as in forming a screen or border ; being careful  
• to

and in a way which at once shows, that Claude was desirous to copy Nature, and detested a naked, staring, ragged stump, as much as does the Writer of this note ; who in the number of groups and single trees he has detached from the raggedness and rubbish which beset them, has not probably left one (when he had a choice) which Claude would not, had it fallen within the scene he was painting, have represented without alteration. But this has happened, not from his having previously studied the works of Claude ; for he never sought an opportunity of doing it, until within these few weeks ; but from the circumstance of their having studied in the same school—THE SCHOOL OF NATURE ; and from the farther circumstance of their having there studied the *beauties* and *ornaments* of nature, rather than her *deformities* and *ragged uglinesses*. This by way of recording a remarkable fact.



to *unite* the plants with the fortuitous wood left standing, and at the same time to suit the lower ranks to the given scene, or place of view ; as the rougher natives in rustic scenes ; exotics, or the more beautiful species of native shrubs, in polished scenery : thus doing away, immediately, the offensive raggedness of the exposed half-naked coppice wood ; and leaving it to nature and time to add the softer touches, and to give the desired grace and elegance to the outlines.

In every case, unless where the trees left as boundaries to the vistas have reached maturity, the openings should be made wider than immediate effect may require ; to allow for the increase of growing trees : otherwise, in a course of years, the glades would become too narrow, or be wholly closed. In the instance under notice, the openings were made from about twenty, to fifty perhaps, or more feet wide ; as the views required, and the outlines made desirable. Where, for the advantage of getting suitable outlines, the vistas were made so wide, as to give a degree of

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nakedness to the terrace, which in this case had long been kept in a state of polish, medallions of shrubs were thrown in, to serve as temporary breaks, until the sides of the vistas become in themselves sufficient; as well as to give immediate ornament to the place of view, which, in this case, requires to be highly polished. When the vistas are sufficiently narrowed, by the swelling increase of their sides, the medallions may be removed, or be contracted to groups or single trees, as time and circumstances will point out.

The concluding Note of the Essay,—pretty evidently a *recent* composition,—likewise accords in part with our own ideas; is indeed, *in effect*, what we have formerly said on the same subject,—in the Treatise on Planting and Ornamental Gardening, so often brought forward, here, and we fear somewhat indecorously: but finding the enemy in force, and *determined*, if not *desperate*, we have judged it prudent to oppose him by every fair means in our power, and we have frequently found it expedient to repossess in-

trenchments

trenchments which we had formerly thrown up \*.

But though we agree in opinion with the Essayist so far, as that the immediate environs of a house should ever be in unison with the house itself, we differ with him in respect to

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points

\* See the quotation in page 224. of this Review ; see also the prefatory advertisement, page xiii. also the Treatise on Plant. and Orn. Gard. p. 616. The following are the remarks of the Essayist. “ Near the house artificial scenery ought to have place in proportion to the style and character of the building ; and one great defect of modern gardens (in the confined sense of the word) is an affectation of simplicity, and what is called nature ; *that* easily degenerates into a plainness (to say no more) which does not accord with the richness and splendour of architectural ornaments.” Page 287.

It is not our intention to bring a positive charge of plagiarism against the Author of the Essay under Review. It is possible he may not have read the Treatise referred to. We believe that a great majority of the charges of plagiarism which have been brought against authors have had no better foundation than the illiberality or conceit of those who have propagated them. It is no wonder that similar trains of ideas should arise out of similar circumstances. If, by adducing these remarks, we assist in establishing the general principle they contain, we shall be fully satisfied,

points of view. In our opinion, they ought always to be obvious, and the happy point from which each view may be *taken* with the best effect, either by the eye alone, or with the pencil, ought to be distinguished. On polished sites, a bench, or a chair; in ruder situations, the trunk of a tree, or a fragment of rock, is sufficient. Without some hint of this sort, the stranger, at least, might wander in a degree unprofitably amidst the finest scenery; or suffer himself to be pulled or hustled to the point, by a "pert gardener," or perhaps his man: an interruption and a rudeness, which ought ever to be prevented. Whensoever a Connoisseur of consequence, full of false pride and self-sufficiency, shall announce his approach, or a light airy coxcomb, puffed up with vanity and selfconceit,—the marks may be removed—or *misplaced*!—to add to the intricacy of the views, and the irritation of the reviewer; leaving such "rare beings" to make "their own discoveries."

Having now pursued the high-mettled racer to the end of his course, seen the bounding stag, with his sharp-pointed antlers, scamper

per off the ground, in character, on the way to his native woods,—we return to examine the intricate “harbour” he had so artfully chosen. And let us demolish it; lest he should return, and again commit outrage and depredations in cultivated scenery,—attempt, again, to violate the chastity of ornamented Nature.

But, putting away these figurative expressions, which no one *can* blame us for cherishing, seeing the extraordinary manner in which they were introduced to us, we proceed to consider INSIPIDITY, ORNAMENTED BEAUTY, and PICTURESKENESS, as they are applicable to LANGUAGE; and, to save the trouble of going over the ground, again and again, we will join with it CHARACTER; for character and language, at least in a state of agitation, are perhaps generally the same: if not, what our Author has said, on this head, relates nearly as much to the one as the other.

With respect to the first, INSIPIDITY, it has been already characterised by the Essayist, and in a way which cannot fail of fixing on himself, the stigma he had ingeniously prepared for a more inoffensive animal. The



insipidity of the prose arises out of a narrowness of capacity,—a natural “dullness of faculties,”—a defective understanding,—a circumstance better entitled to our commiseration than our contempt.

IN ORNAMENTED BEAUTY, as it relates to character and language, we recognize a being very superior indeed to the insinuating creature, shown in shadow, as the emblem of *beauty*; \* namely, simple or unadorned beauty. The personage whom we conceive to correspond with ornamented beauty, is a more open and manly character. His language, though flowing and polished, wants neither strength nor sincerity; he expresses himself, on all occasions, with frankness and promptitude; and, in the more important concerns of life, with firmness and candour; equally rejecting sophistry and intricacy of argument. Nevertheless, in the hour of relaxation, he enters freely into the playfulness of figurative language; and though not “eternally” on the rack for “unexpected turns—of flashes of light,” nor for ever labouring “to strike out unthought-of agreements

\* See page 217.



“ments and contrasts;” yet checks not, when they rise naturally out of the subject in agitation, the more splendid embellishments of polite conversation: a personage whose naturally good faculties have received, from cultivation, a respectability and becoming dignity; even whose countenance is expressive of benignity and candour; and whose manner is not less strongly marked by an openness of carriage, and a gracefulness of deportment.

How different is the *thing*, which remains to be characterised! Its language is ever suspicious and suspected: in its graver moments, it is studiously intricate and mysterious; abrupt and embarrassing: its whole aim is deception; frittering away its own arguments, by indulging in a vicious habit of giving variety of expression to the same simple thought, and priding itself on the nefarious faculty of hiding the truth. In general, and in its natural character, it is a mere monkey—chattering aloud its inarticulate nothings, as if in response to the babblings of some favourite stream, in its native woods: at best, a brilliant buffoon, and a pleasant companion in the lighter hours of relaxation.

Let us compare these several characters with places to be improved. What can be more ridiculous than a proser attempting wit ; except an improver attempting to render a tame site picturesk ?

What can more resemble the dignified character, here drawn as the emblem of ornamented beauty, than a strongly featured site, lying in a cultivated district, with wilder scenery within its reach, ornamented on the principles of English gardening, and in the best style which these principles are capable of affording ? How truly absurd it would be to disfigure such a site by attempting to force upon it an air of wild pictureskness ! Nay, to mutilate a place already laid out, only in the best manner of Mr. Brown, by way of turning it into a state of pictureskness, according to the principles laid down, or the wild ideas that are hazarded, in the Essay before us, would be an act of folly in its owner, having a character emblematic of his place, exactly equivalent to that of turning himself into a Merry-Andrew.

Equally

Equally wise would it be to attempt to give beauty, harmony, and benignity of character, to a wild mountain dell, as to expect a dignity of carriage, or rational conversation, from a natural-born zany.

As recreations or matters of amusement,—or in better English, as pastimes,—wild scenery and mother wit are charming :—so, in their season, are broad farce and pantomime : but who would wish to *live* in a theatre ?

Of the delights of the opera, the giggle and fun of a masquerade, the heart-thrilling roar of the banquet, or the riot of the midnight rout, who would not wish to partake ? But who, except rips, demirips, and rakehellies, would wish to *live* among roar and riot ? And what, but an Ouran Outan, or *the true wild man of the woods*, could think of taking up its *residence* in a mountain dingle ?

GENERAL



## GENERAL REMARKS.

THE two Works, which form the subject of these pages, having passed under review, Book by Book, and Chapter by Chapter, it may be right, while the subject remains fresh in the mind, to take a more general view of it; and, first, to endeavour to ascertain the characteristic distinction, between what pleases in Nature, and what in a Picture; this difficult point not having yet been sufficiently cleared up; and on it appears to rest the misunderstanding between the admirers of nature, and of pictures.

To assist us in this arduous task, it will be proper to call in Mr. GILPIN. This veteran observer of Nature and Pictures, after many years spent in the investigation of the general subject, decides, that *roughness*, real or apparent, is the distinguishing character of the picturesk;—that which is pleasing in a picture;—that which is capable of exciting the admiration of Connoisseurs.

The

The Author of the Essay on the Picturesk follows this master as far as he goes, and then takes a long step beyond him ; extending roughness to *raggedness*.

Disgusted, perhaps, with this indecent stride, we revolted, or have rather leaped out of the magic circle,—for such it would seem to be,—and have chosen fresh ground. We cannot admit this subtle something to be raggedness, roughness, or smoothness, or any other sensible quality of objects ; as all of them have been painted with success, by the first masters ; for what can be smoother than a group of Graces, except the simple figure of a sleeping Venus ?

Notwithstanding, however, Mr. Gilpin declares, “ that roughness, either real or apparent, forms an essential difference between “ the beautiful and the picturesk,” he finds it difficult to “ point out the *reason* of this difference ;”---as has been already mentioned in page 62 ;---and after a discussion the most interesting, conveyed in language the most apposite, and placing the human intellect in a light the most humiliating, he abandons the search.



search. It is not because "the picturesk eye  
"abhors art, and delights solely in nature."  
It is not "in the happy union of simplicity  
"and variety." It is not "in the nature of  
"the art of painting;" either as "an art *strictly*  
"imitative," or as one which is "rather *de-*  
"ceptive;" one through the means of which,  
"by an assemblage of colours and a peculiar  
"art in spreading them, the painter gives a  
"resemblance of Nature, at a proper distance,  
"which, at hand, is quite another thing."  
(Page 29.) "Thus foiled," he asks, "Should  
"we, in the true spirit of inquiry, persist, or  
"honestly give up the cause, and own we  
"cannot search out the *source* of this diffe-  
"rence? I am afraid," continues he, "this  
"is the truth, whatever airs of dogmatizing  
"we may assume." Page 30.

Shall *we*, after a discussion so ample, and  
after the fruitless endeavour of so able a mas-  
ter, undertake to explain this dark letter in  
taste? We must: if we do not gain, we cannot  
lose, by the attempt.

It will be admitted, we believe, that what-  
ever has been painted by a master, with suc-  
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cess, is deemed worthy of representation ; and that nothing pleases the eye of a critic in painting, which has not been rendered by a master. A smooth figure, a rough head, and a ragged scene, are equally capable of exciting the admiration of Connoisseurs.

FIGURE PAINTING (as contradistinct from Landscape painting) probably attained its excellency through the emulation of painters, in rivalling the sculptural excellence of Greece. Every latent spark of genius was called forth, and every epithet of praise exhausted, on the desirable attainment. Thus the FASHION for this department of painting was set and fast rooted ; and has been followed, with bigot reverence, to the present day.

LANDSCAPE PAINTING, — comparatively with Figure painting,—is of modern date. It had its origin, we believe, in Italy (antient Italy) ; was born, and reared to maturity, and the FASHION for it fixed, in a ragged mountainous country ; where the softer scenery of wood and lawn probably did not *exist*, and therefore could not be *represented*. The lower grounds, it may be imagined, being disfigured by an imperfect cultivation,  
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the draughtsman was driven into the recesses of the mountains, for subjects of his pencil. From thence he brought home scenes, not only suitable to his art, as being more capable of receiving its higher touches, than less broken scenery,—even as ragged gypsies are more striking in representation than naked graces,—but at the same time, such as were acceptable to his customers; as forming an agreeable contrast with the ordinary scenery in the environs of cities; the nurseries of arts, and the seats of painting: beside impressing the mind of those, to whom wild scenery was known in pictures only, with a similar train of fanciful ideas, which pastoral poetry conveys to those who have never seen a flock of sheep, nor have had occasion to observe the stupid insensibility of shepherds and shepherdesses. So that the Italian masters were right, even supposing they had softer scenery to copy. Indeed, at all times, and every where, one great end of Landscape painting is to bring distant scenery, —and such more particularly as is wild and not easily accessible,—under the eye, in a cultivated country, and an embellished site: and not

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to expose itself, by a faint imitation of the views which are seen from the windows of the room, for which the representations are intended as furniture.

Nevertheless, such is the force of FASHION, that, had the climate of Greece, and the nature of the soil, and the surface of the country, been equally suited to receive the embellishments of art, as are those of this Island; and that, had men of genius, enterprize, and perseverance, in Greece, *happened* (for, to the human understanding, much of human concerns *appears* to be accidental) to lavish their abilities and time on the FACE OF NATURE, instead of exhausting it on the HUMAN FIGURE;—painters, no doubt, would have been emulous to rival them, on canvas; and, by applying their talents to such subjects, would have rendered them highly interesting; their productions would have been extravagantly bepraised; and the FASHION for admiring and imitating them would have taken root: of course, they would have been handed down, with reverential care; and have been idolized, as “*perfect models!*”—by men of authority, in modern Europe.

We

We will farther suggest, and, we trust, without any risk of having more than *two* dissentient voices, that had our own Gainsborough painted, with his best skill, a well selected eye-full of the delicious grounds of ENVILLE \*, not as a *Landscape*, but as the *interior of an embellished ground*, we should never have heard of "The Landscape, a Didactic Poem," nor of the "Essay on the Picturesk ;" unless to praise, with enthusiastic rapture, the transcendant charms of ornamented Nature.

What corroborates this idea is, that CLAUDE, seeing Nature *with his own eyes*, evidently painted her in all the beauty she had appeared in, at his time. He has not only chosen beautiful trees, but has frequently cleared their stems, and smoothed the turf they stood in; scattering sheep or deer, at their feet, upon *close-bitten turf*;—the softest lawn which the face of Nature afforded in his day. This is not observable in his finished paintings, only, but in some of his softer drawings,—copied in the *Liber Veritatis*. Many

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\* See page 230.



of his paintings differ much more, in style, from the works of SALVATOR ROSA, than they do from the present style of Rural ornament. Yet CLAUDE surpassed all his competitors,—even in the eyes of Connoisseurs in painting: an evidence, amounting nearly to a proof, of the truth of the position we have suggested.

There are, already, many passages of ornamented nature in this country,—we do not speak of shrubberies or polished grounds immediately about the house,—which CLAUDE would have caught with avidity; and, if the present style of embellishment be continued through another century, to give the trees which have been planted time to rise to maturity, such passages will be innumerable: and we will hazard the prediction, that, should Landscape painting likewise continue, and should Nature once make her appearance on canvas, in a birth-day suit, a gala dress,—in all the beauty, elegance, and richness, which the face of Nature is capable of receiving from the hand of Art,—and should be happily introduced by a man of eminence in his profession,—ORNAMENTED NATURE will  
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thenceforward be assigned a conspicuous place in PICTURE GALLERIES, and be recommended to PAINTERS—as a PRINCIPAL STUDY.

But whether the present style of Landscape painting be a *creature of fashion*, merely, or whether it arise, in some degree, out of a *radical defect* in the art itself, is not an object of farther enquiry. Viewing it as an *art*, it has no alliance whatever to Rural ornament: the manual operations of the one have not the least affinity to those of the other: no two arts are less alike. And whether they have any one *principle* common to both, would rather be an enquiry of curiosity, than of use to either. It is probable they have; and that whatever can be made beautiful or pleasurable, in reality, ought to be the study of painters; in order to endeavour to make it likewise beautiful and pleasurable, in representation.

But let not the shadow arrogate to itself the power of giving form to the substance; as this would be attempting to overturn a universal law of nature.

Nor let a part assume to itself the right of giving law to the whole. A true Landscape makes but a small part, is but a speck, in the face of a country; a mere episode of the general scene: and it were folly indeed, to mar the poem to make the episode; to sacrifice the whole to perhaps a comparatively insignificant part.

The department of painting which might claim the nearest alliance to Rural ornament is the PANORAMA, which comprises a whole country,—and not FRAME PAINTING, whose subjects may be said to skulk in the nooks and corners of it.

GENERALLY, it is not the business of Rural ornament to exhaust its powers on a momentary glance of the house in approaching it!!! nor to sacrifice the whole place to the views from the windows; nor to rest satisfied with showing off a reclusive Landscape; nor to remain contented with having led the eye, by an easy ascent, to a broad prospect, or PANORAMA VIEW. A principal residence should possess the whole.

LEAVING

LEAVING the art of LANDSCAPE PAINTING behind us, we now proceed,—as if it had never existed, its invention being a mere *accidental circumstance* in human affairs,—to take a GENERAL VIEW of the FACE OF NATURE; to examine some of its various qualities, attributes, or characteristics, as they strike the human mind, through the sense of vision; and to treat of RURAL ORNAMENT, as an art independent of every other, and as having no other principles than what are immediately deducible from NATURE.

The visual qualities of the passages of surface, most frequently observable in this Island, are,

1. SIMPLICITY. This is either *fortuitous* or *designed*. It is given by a flat naked surface of a uniform colour; as an extensive flat of marshes; or a bowling green; or a larger *flat* of made lawn, if any such a surface has ever been formed.

2. SIMPLE BEAUTY. This, also, is *fortuitous* and *designed*: fortuitous, as the billowy surfaces of the naked sheep downs, in the south of England, and the wolds in Yorkshire; designed, as the lawns of modern gardening, when they are neither so flat as to be

insipid, nor so abrupt as to break the lines and playful undulations of beauty: the billowy surfaces, above-mentioned, on a smaller scale.

*Observations.* The modern lawn being formed (where any forming is required) merely by freeing the natural surface from incumbrances, doing away the deformities and broken lines which art may have previously occasioned, and clothing the whole with one uniform vest of green sward; of course, no general rules of art, no regular plan, no authority being observed in forming such a lawn,—the natural inequalities, or the fortuitous circumstances attending it at the time of forming, give the eventual surface, form, and features of any given ground; so that, like the human face, which may well be deemed the archetype, no two are the same; no monotony can take place: variety must, necessarily, be as endless as the places or lawns thus formed.

3. ORNAMENTED BEAUTY. This, likewise, we find in fortuitous, as well as in designed scenery. We observe it in the richer vallies, and softer scenery, of the forest; very commonly in park scenery; as well as in  
hanging

hanging sheepwalks, broken fortuitously by masses and tufts of wood : which, *seen at a proper distance*, has sometimes almost all the effect which wood and lawn are capable of giving, and almost all the perfection which the Rural art can boast of. Indeed, the most it aspires to is, to render a passage like this, sufficiently beautiful, *to bear examination immediately under the eye*, and sufficiently ornamental, *to be in character and harmony with the architecture, the finishings, and the furniture of the house*, whose environs are required to be ornamented.

*Observations.* If we approach a fortuitous mass of brush wood, its *beauties* vanish. At some seasons, a flower perhaps may be found ; but at others, nothing is to be seen, but mutilated spray, cropped by the pasturing stock, and half smothered in noxious weeds and rubbish. Even the lawn, which at a distance may appear even and free from obstructions, we shall generally find, in crossing it, fouled with roughnesses, and encumbered with troublesome weeds and shrubs, altogether unfriendly to the female dress.



One of the great ends aimed at, in forming an ornamental ground, is to render it an object capable of being *examined*;—equally satisfactory to the eye on a near view, and commodious to the habits and dress of the more fashionable ranks of the sex; affording them the most *natural* promenade they can partake of, and enjoy. This is done by keeping the beautiful surface smooth and free from obstructions—a carpet of green velvet,—broken and varied by suitable relieves of shrubs and flowers, and partially outlined by loftier trees; furnishing those who traverse it, with something interesting, at every season; and spreading under the windows of the more frequented rooms, or other point of view, a scene which, when animated with the presence of ornamented beauty, certainly becomes, to cultivated minds, one of the most interesting that cultivated Nature can exhibit.

Such a passage of ornamented Nature bears some resemblance to the human face, ornamented with ringlets, flowing in the line of beauty and grace;—to a beautiful horse with his flowing mane and crest, rising in  
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the same graceful line ; to the polished vase, richly ornamented ; or the Corinthian building with its smooth masonry and relieved embellishments ; corresponding with every thing which the human eye has deemed beautiful and ornamental, in nature or art.

4. DEFACED BEAUTY. Fortuitous beauty may be defaced, by withdrawing the pasturing animals, which give smoothness to the lawn : where the soil is not fertile, changing them from sheep to cattle will generally be sufficient. Designed beauty, in like manner, may be defaced, by withdrawing the sitch and roller, and giving up the polished lawn to neglect and the browsing herd ; which has a similar effect on beautiful grounds, as withdrawing the brush and comb has on a beautiful horse, and giving him up to neglect and the straw yard ; or giving up a beautiful face to neglect and filth ; suffering the tear, whether of joy or grief, to furrow the filthy cheek, after the manner of weather stains on neglected buildings ; and the hair to hide it partially, with its ragged mats, after the manner of tussocks on neglected ruins ; and fully stocked with filthy vermin, to give, in their  
excur-

excursions, additional intricacy and variety to the face ; not less by their delicious selves, than by the dear pimply roughnesses they may leave behind them\*.

5. ORDINARY SCENERY. This comprises all inclosed lands, in the hands of tenantry. Also the extensive tracts of open common fields, which are still suffered to remain, in different parts of the Island ; also such portions of commons and wastes, which remain a still greater disgrace to the Rural economy of these kingdoms,—as are not sufficiently smooth to be *beautiful*, nor have been formed by fortuitous circumstances, into compositions sufficiently expressive, to be deemed *ornamental*. Three fourths, or a much greater proportion, of the surface of this Island falls under these descriptions.

*Observations.* It is among scenery of the first description, the Rural art may best exert its powers ; in breaking the monotony, so disgusting to the eye of a traveller of taste ; and in giving ornamented beauty, domestic

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\* Fair Ladies ! forgive these illustrations. They exist but to serve you.

conveniency, and wholesome air, to those who are willing to purchase, and able to enjoy them; and this, in many cases, without injuring, materially, the produce of the land.

If a place be of the largest order, some extent of park or pasture land ought to embrace the embellished grounds; but, in general, arable inclosures may enter freely into the views from the house; provided the fences and the soil be managed with the accuracy and neatness which are inseparable from good husbandry; and provided suitable masses, groups, and single trees be left, or planted, to unite such cultivated lands with the ornamented grounds, on the one hand, and with the fortuitous scenery of the given country, on the other.

This, in some situations, is a matter which is entitled to the first attention; as nothing tends more to harmonize and blend the parts of the general scene, so much, as a proper attention to the hedges and hedgerow timber which mix in it; and no part of Rural ornament is executed at less expence. In  
places

places of a lower order, this attention, alone, is capable of producing a sufficient degree of ornament; except immediately about the house.

6. ADORNED UGLINESS. This is chiefly *fortuitous*, and is peculiar to broken surfaces, and the wilder scenery of Nature.

The ugliest surface is that which we not unfrequently see in mountainous districts; namely, a valley, or wide glen, broken into ill shaped fragments, separated by waterless giffs, or angular chasms;—their surfaces in a manner naked of every thing vegetable; showing a loose gravel or shaley covering, which is made to trickle down their sides, by heavy rains, and by the feet of animals running along the slopes.

But unsightly as such grounds are, while naked and waterless, they are no longer so, when covered with luxuriant wood, and divided by foaming torrents, rushing down between them.

If a mountain valley,—instead of being filled with unmeaning fragments, crowded together in its bottom, while its brows are  
equally

equally tame and inexpressive,—were open at the base, and had its sides formed irregularly, with rocky promontories, but without wood or water,—such a valley, unless when the sun threw its rays across it, from near the horizon, would still have little to interest the attention of any man, and, by men in general, would be deemed ugly. But clothe it suitably with wood, and let a copious stream be seen partially among it, especially if, at intervals, the water should spread itself to the eye, in broad brilliant falls, broken and partially shaded by rocks and wood, and it acquires strength of expression, is viewed with pleasure by ordinary observers, and becomes truly interesting to an eye, conversant in natural scenery : as forming a happy contrast with the softer scenes of cultivated nature ; and as affording matter of reflection, on the haunts of men in the savage state, and of gratitude for the train of circumstances which have led them from the mountains to the more fertile plains ; which have taught them to cultivate, and *enjoy*, the better gifts of nature ; and have raised them to a state, as superior to that of savages, as cultivated nature is to the savage scenery we have just been describing.

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*Observations.* Among scenery like this, art can do but little, with good effect. However, in the higher style of mountain scenery, where the valley has a degree of width and flatness of base, and where the tops of the promontories are likewise flatted, something may be done, without offending. A rustic cottage, judiciously placed in the meadowy bottom, will ever be in character with the scene. If the ruins of a fortress, on the point of a promontory, be hid by wood, the skreen may be broken: not formally, as if done by design; but irregularly, as if torn by a hurricane. In the lower part,—towards the *mouth*,—of a mountain valley opening into an extensive cultivated country, a rustic observatory of unhewn blocks of stone, rearing its head above the natural skreen of wood; especially if it should command, not only the wildnesses of the valley above it, but a broad PANORAMA VIEW of the country below, could not displease the most experienced eye, and would be highly interesting to ordinary observers.

7. RAGGED UGLINESS. This is a style of scenery similar to the last, but less adorned. The rocks scattered, pointed, staring: the trees

trees also scattered, and dismantled, by premature decay, or the fury of the elements, or the natural bleakness of the situation. The underwood checked in its growth; its dead stumps staring above the meagre foliage; and, in patches, cut entirely off; exposing the bare mouldering side of the hill. The water small, and nearly hid among rugged stoney fragments; seen partially, rushing down narrow gullies, worn in the shelfy rock: exhibiting altogether a bleak, barren, savage, inhospitable scene; equally forbidding to men and animals; affording, to the human eye, no other gratification than what arises from contrast; nor conveying, to the human mind, any other satisfaction than what gratitude is ever capable of giving.

8. NAKED UGLINESS. This has been already described as the ill shaped masses of matter, seen in the vallies, or on the shelving sides of mountains, and which are equally destitute of wood, lawn, water, or rock; and as affording to the human eye, viewing them abstractedly on the principles of taste, nothing interesting.

9. GREAT

9. GREATNESS. Nevertheless, mountains themselves, with no better form, and entirely naked, have, as principals, an effect which their subordinates are unable to produce. This peculiar effect we will name greatness.

10. GRANDEUR. Let their sides be suitably adorned with extensive tracts of wood, and high broad-fronted precipices of rock, they become more interesting, and may be said to impress us with ideas of grandeur.

11. MAGNIFICENCE. A composition of grandeur,—as two mountains, strongly featured, with bold promontories rocks and woods,—separated by a wide rich vale,—watered by a copious river,—issuing from a broad well margined lake,—every part being interesting, but no part, nor the whole, exciting emotions higher than those of admiration, or some slight degree of astonishment,—might be styled magnificent.

12. SUBLIMITY. This attribute of objects of sight seldom occurs on the face of nature, in its natural state, comparatively with most of those which have been enumerated. Mountain scenery, how grand or magnificent it may be,

be, is not, on that account, the more sublime ; an extent of water, though wide as the sea itself, will not admit of the epithet, while it remains in a calm, unagitated state ; any more than will an extent of country covered with snow ; unless the idea of unbounded space raise it in some degree : but how infinitely more is this idea capable of exciting it, in viewing space itself,—in beholding the universe,—in looking towards infinity !

The sublime seems to require that the higher degrees of astonishment should be roused, to demonstrate its presence : a degree of terror, if not of horror, is required to produce the more forcible emotions of the mind, which sublimity is capable of exciting.

A giant precipice, frowning over its base, whether we view it from beneath, or look downward from its brink, is capable of producing sublime emotions. A river tumbling headlong over such a precipice, especially if it be viewed with difficulty and a degree of danger, real or imaginary, still heightens those emotions. Lightning, thunder, and hurricanes may produce them.

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But, of all natural scenery, the ocean, agitated by a violent storm, attended with thunder and lightning, is perhaps the most capable of filling the mind with sublime emotions; and most especially the mind of a spectator who is himself exposed on its frail surface; and who is not incapable, either from constant habit, or from an excess of apprehension, of contemplating the scenery which surrounds him.

On the whole, SUBLIMITY must rouse some extraordinary emotion in the mind; it cannot be dwelt on with indifference, by an eye unhabituated to its effects, and a mind possessing the least sensibility. MAGNIFICENCE, GRANDEUR, OR SIMPLE GREATNESS, may excite some degree of astonishment; but it must be unmixed with awe; the emotions they excite are of the more pleasurable kind. UGLINESS disgusts; yet when ADORNED, it is capable of giving delight; as a contrast to the more rational gratifications of ORNAMENTED BEAUTY. All that SIMPLE BEAUTY has to bestow is pleasure, heightened, perhaps, by a degree of admiration. Even SIMPLICITY, in  
a state



a state of polished neatness, is capable of giving a degree of pleasure ; but, in a state of slovenliness and neglect, it disgusts, as ugliness, or DEFORMITY, which is simplicity, or beauty, disgustingly defaced.

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